

Esquire

MAN AT HIS BEST
March 2015

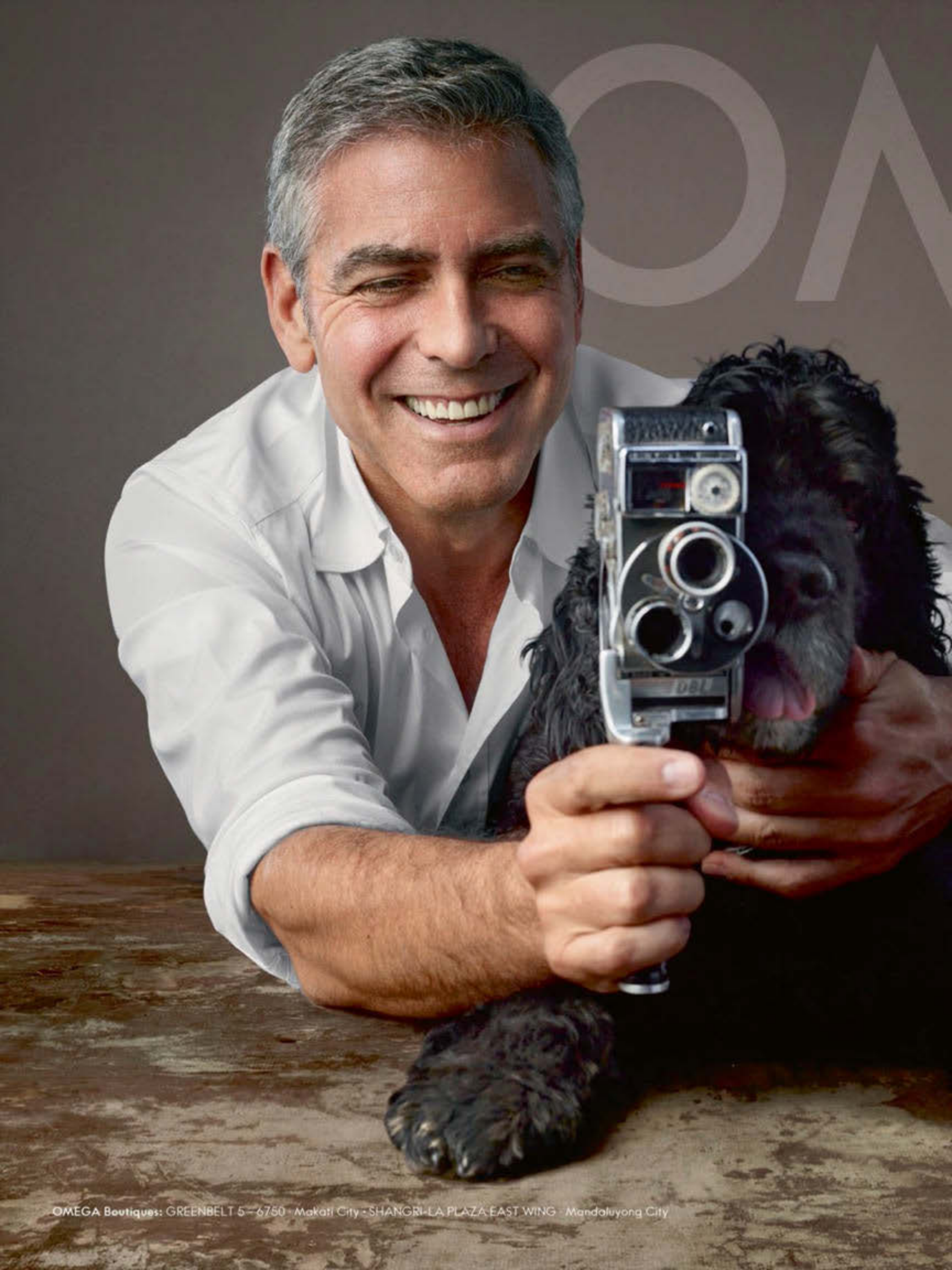
PHILIPPINES

HOW TO BE A MAN

DUTERTE

"IF I WERE PRESIDENT..."





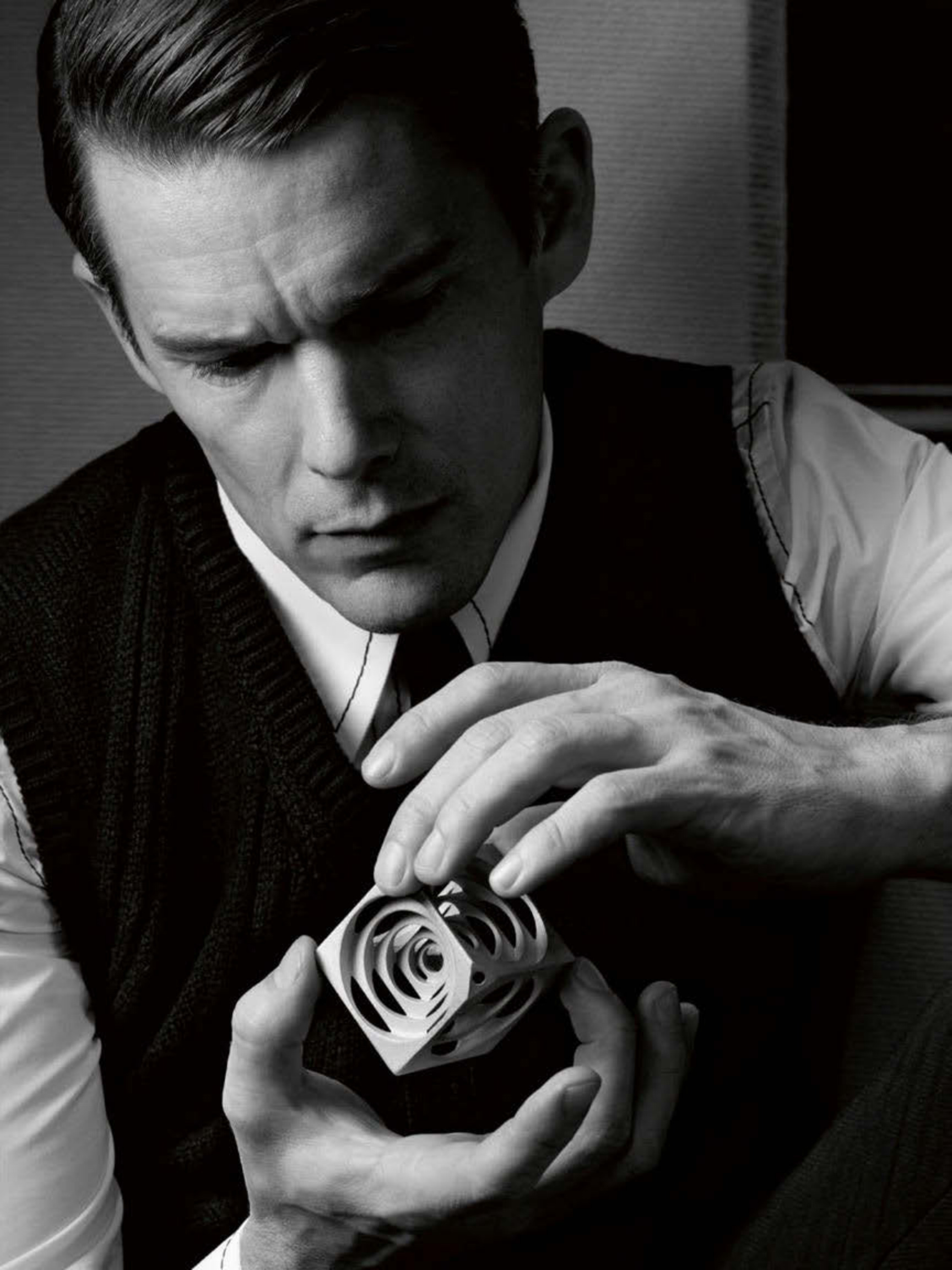
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Esquire

CONTENTS

MARCH 2015
VOL. 4 • NO. 5

PAGE

16

EDITOR'S NOTE

PAGE

23

MAN AT HIS BEST ESQ&A

Senator Aquilino Pimentel III talks to Erwin Romulo about political dynasties, divorce versus annulment, and whether or not he'll support Bongbong Marcos.

PAGE

28

MaHB BOOKS

Stephen King's latest and *Station Eleven* by Emily St. John offer new takes on the rapture. Sasha Martinez explores what happens after the worst happens.

PAGE

32

MAHB ART

Audrey Carpio discovers the origin and possible future of Louis Vuitton's biggest project yet.

PAGE

78

DREAMCATCHER

This month's Woman We Love, Julia Quisumbing, left reality TV in search of better things like wakeboarding, chocolates, and apparently, a house.



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CONTENTS

MARCH 2015
VOL. 4 • NO. 5

PAGE

38

MAHB DRINKING

Who wins when whiskey and lechon collide? Everybody.

PAGE

43

STYLE

Esky explores the city's new shops and independent stores.

PAGE

69

NOTES AND ESSAYS

This month:

Augusto Antonio Aguilera on Plain Jane, Tim Tomlinson on Jane Asher, and Xiao Chua on Bonifacio.

PAGE

113

WHAT WE TALK ABOUT WHEN WE TALK ABOUT DIVORCE

An argument from Kristine Fonacier, a congress-ready draft of the divorce law and an alternative history. Let's get on with it already.

PAGE

98

BREAKING BAD

Meet the men behind the characters audiences love to hate. Jerome Gomez meets the seven baddest villains in local cinema.

Photographs by Geloy Concepcion.





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*«Details make perfection,
and perfection is not a detail»*

Leonardo da Vinci

CONTENTS

MARCH 2015
VOL. 4 • NO. 5

PAGE

90

RETURN TO THE
ISLAND OF EXILE

Not so long ago, the island of Culion was turned into the country's only leper colony. Today, the once-infamous island is free of the disease and is coming into its own.

PAGE

126

IF YOU COULD WALK
IN THESE SHOES

We ask eight men about their biggest steps and the shoes that brought them there.

PAGE

136

WHAT I'VE LEARNED

Veteran photojournalist Luis Liwanag talks about the rock and roll days of shooting for the news

PAGE

138

NIGHT WATCH

Summer dusk takes on an eerie stillness in looser cuts and muted colors.

PAGE

148

THIS WAY OUT

Previously on Esquire: Frank Sinatra and the April 1966 cover.

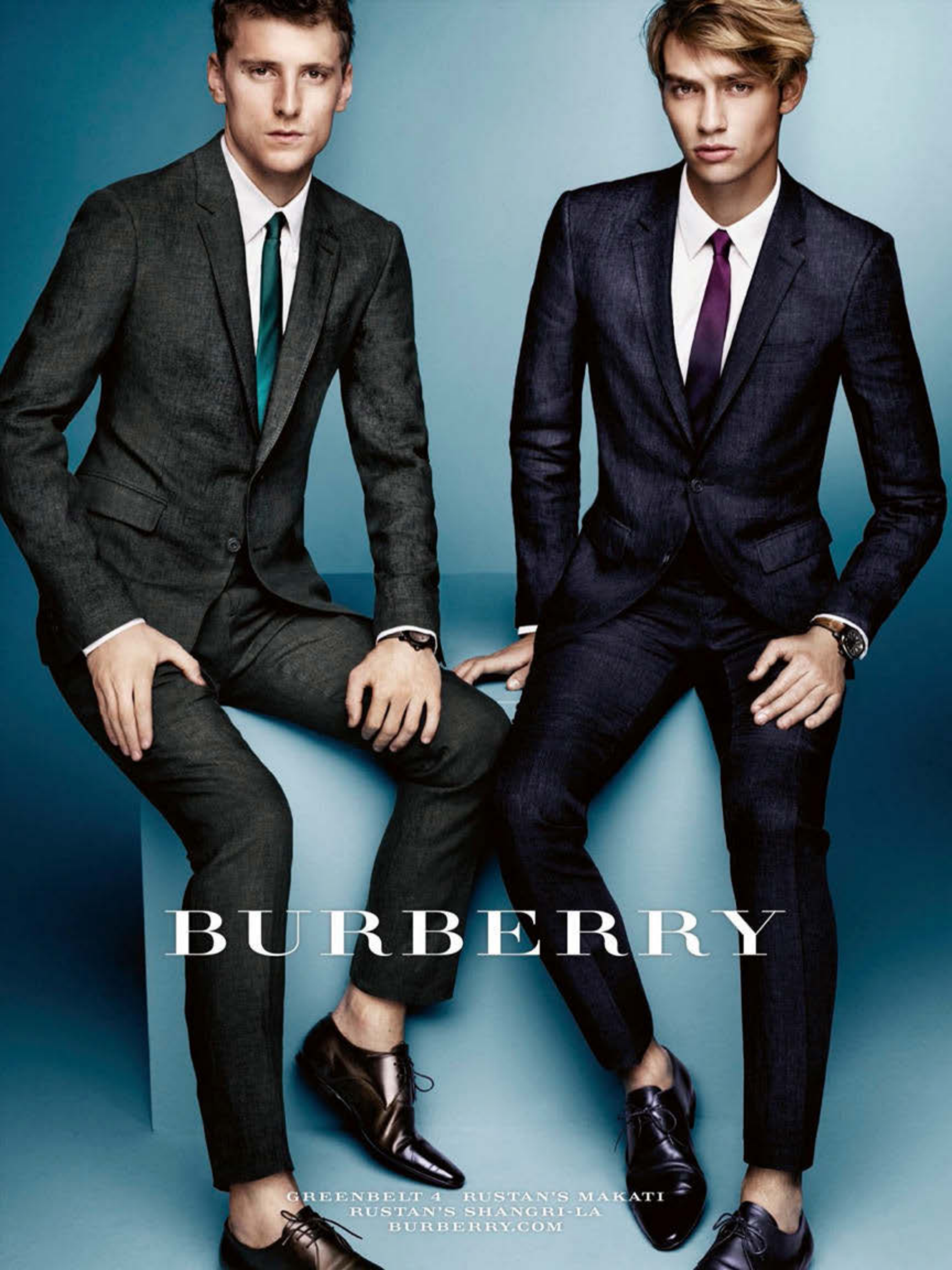
PAGE

36

MaHB GASTRO

P. Burgos is undergoing a culinary revolution and Tambai is the latest to deliver quality food and some good company.





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FOR OUR COVER STORY, WE ASKED THESE PERSONALITIES TO SEND IN QUESTIONS THEY'VE ALWAYS WANTED TO ASK MAYOR RODRIGO DUTERTE



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[2] **LAV DIAZ** is an acclaimed Filipino independent filmmaker. His film, *Norte, the End of History*, was screened in the Un Certain Regard section of the 2013 Cannes Film Festival, and is nominated for Best Foreign Language Film in this year's Independent Spirit Awards. He is currently working on a new movie.

RANDY DAVID is a Filipino journalist who rose to prominence in 1986 when he became host of the show *Truth Forum*, the first public affairs show during its time to be conducted in Filipino rather than English. He is a professor emeritus of sociology at the University of the Philippines, and he maintains a weekly column at the Philippine Daily Inquirer.

[3] **TEDDY LOCSIN JR.** is a politician, lawyer and journalist, who served as congressman for the 1st district of Makati from 2001 to 2010. He currently does the editorial segment for ANC's nightly newscast *The World Tonight*. He was the former Editor in Chief of Today newspaper, and Executive Director of the Philippine Free Press magazine.

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BIANCA GONZALES is currently a TV host at ABS-CBN, Editor in Chief of *Meg Magazine*, and a columnist for the lifestyle section of the Philippine Star. Just recently, Bianca launched her first book *Paano Ba 'To?!* She is an advocate for education and youth empowerment.



A LETTER FROM THE EDITOR

THE MEASURE OF A MAN



Let this be clear: men are made, and not just born.

Being born male and being a man are two very different things—and it is recognizing the distinction between the two that has often, if not always, made all the difference in the determination. If anything, it has to be said (if it hasn't been said enough and in much clearer terms before) that it has not and was never only about simply having a penis.

Because if that alone were enough to declare oneself a man, then all discussions about the merits of manhood would be concerned with just matters of size. That would make very short work of most, indeed. Considering the available information regarding the average penile lengths of Filipino men—or the fact that more and more of us have protuberant bellies that threaten to dwarf everything that falls under their shadows—and not to mention the high incidence of erectile dysfunction afflicting the male populace worldwide, all talk will be likely be small in scope, brief in duration, and soft in its claims.

Besides, anyone who puts too much of his self-worth in something so little (and yes it always will be) will only be called a dick, not a man. Or worse, even “dickless,” because anyone who doesn't have the metaphorical “balls” to strive to be more than a biological accident deserves a kick to the literal groin and to have their manhood revoked.

This issue is about men. It is about considering the question of what it takes to be a man, going beyond the mere fact of our anatomies to probe deeper into ourselves, where our true natures lie, and which reveal themselves in the ways we engage with our world. Like in how we wield power when it is given to us and the moral conundrums that one is inevitably confronted by in its deployment, in how we decide to use and transcend the stereotypes that our faces impose on us and affect how others perceive us, and in how we must muster the conviction as well as the audacity to challenge even the institutions that we have held sacrosanct since birth if they no longer hold to what we view to be right.

Ultimately, this issue is a look on how it is to walk in one another's shoes if only to appreciate the meaning of the journey if not the road that they've decided to take. And if we are to be worthy of calling ourselves as such, then let us consider not only the length of our travel to get where we are, but the style and manner by which we arrive. **ER**

— ERWIN ROMULO



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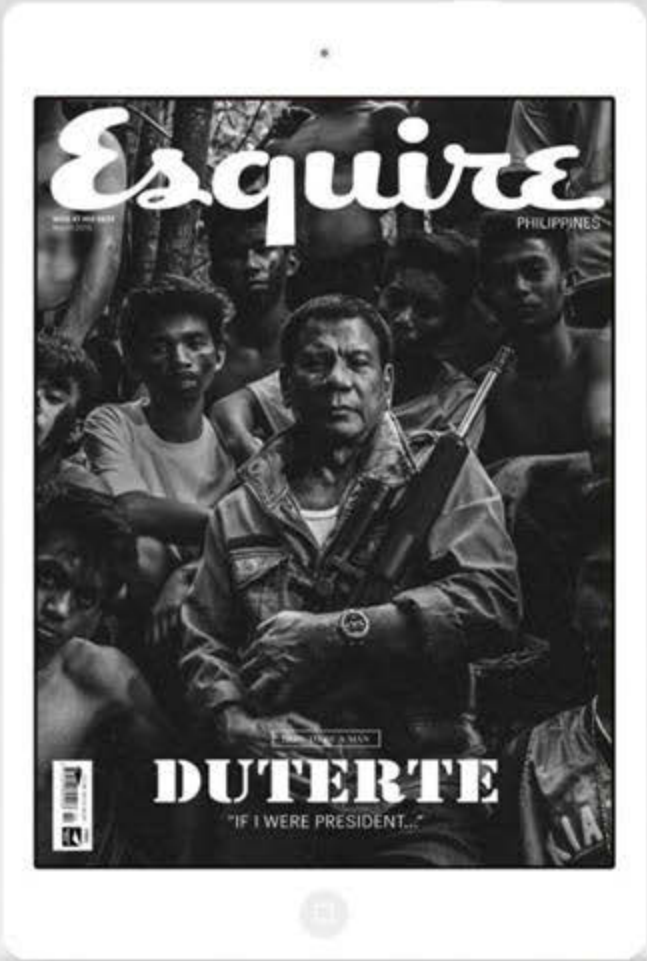
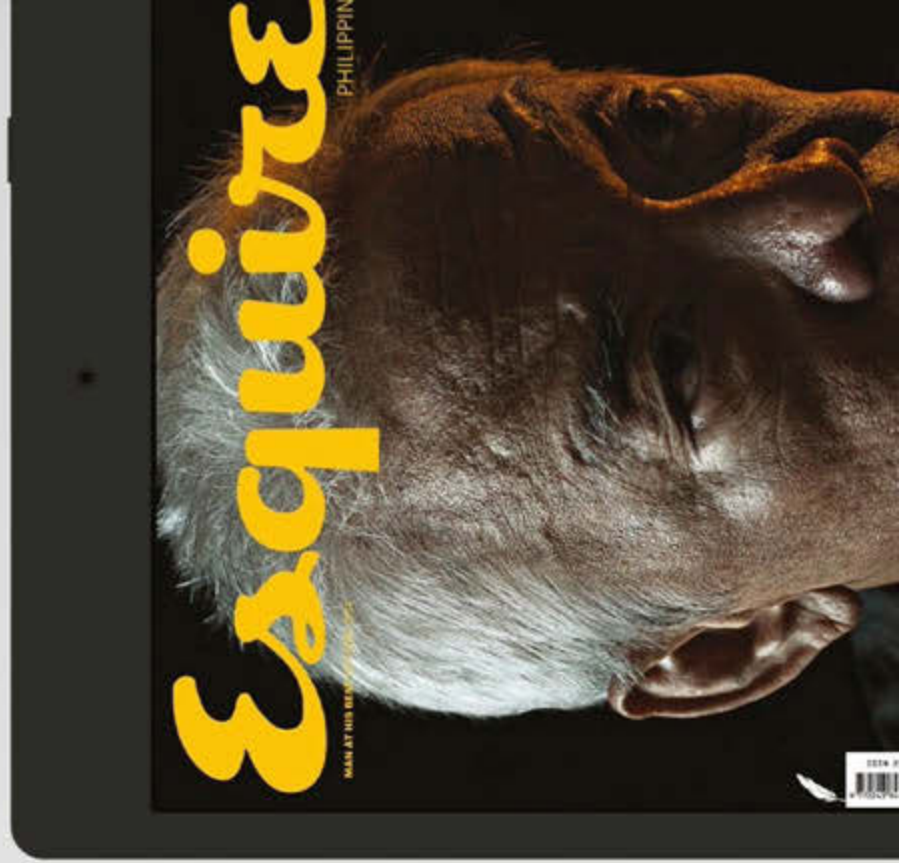
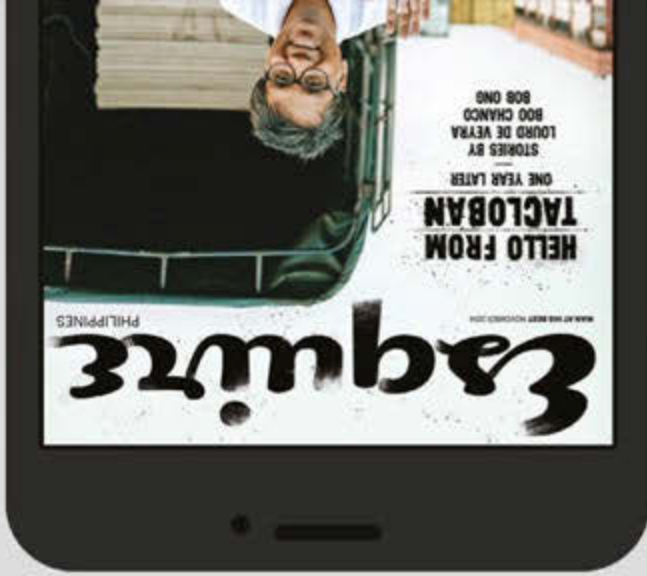
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MAN AT HIS BEST
MARCH 2015

"What can you do?"

Just pray that the president—whomever he or she might be—will really be the mother or father of the country. If we have a vengeful president so be it."

—Senator Aquilino Pimentel, III.



SENATOR AQUILINO PIMENTEL III

THE SECOND-GENERATION SENATOR TALKS TO ERWIN ROMULO ABOUT SENATE HEARINGS, DIVORCE IN THE PHILIPPINES, AND THE ANTI-DYNASTY BILL.

PHOTOGRAPHS BY TIM SERRANO

ESQUIRE: What was your perception of the senate before you entered it?

SENATOR PIMENTEL: I was already familiar with the senate because my father was a senator. He left in 2010. I knew it was going to be hard work, lots of readings, and all of these preconceptions were confirmed. You really need to read a lot. Actually I could barely keep up with the readings and it's like being back in law school, with some differences.

ESQ: Were you ever involved in your father's campaign?

SP: Yes, I was involved in a lot of his campaigns.

ESQ: Did your father give you any advice when you won a senate seat?

SP: Just do what you think is right. But that's not really an ad-

vice for the senate but for life.

ESQ: There's been a growing campaign for anti-dynasty laws. What's your stand on this?

SP: I'm actually the chairman of the committee to which that bill has been referred. This time around I'm intending to report out such a bill containing anti-dynasty provisions. Therefore I am in favor of fleshing out that anti-dynasty or political dynasty provision in the constitution. Except now they say the devil is in the details so my concern now is what will be the look of that law.

ESQ: So how would you define a dynasty?

SP: So this is the committee chairman's POV: we will be strict with the degree of relationship. That means by strict we will restrict and not expand

it. The prohibited degree of relationship will be two. *Sino yun?* Siblings, grandfather to grandchildren, so we have to be strict because if we are now too liberal with the degree where in we will prohibit relatives from running we will be now violating the equal opportunities provision. And then we will recon the two degrees from the incumbents. So the two degree relatives of the incumbent should not succeed him/her or to run together with him/her in the same election, since you would like to add a family member as an elected official, within an area where the incumbent has influence because of his/her office.

ESQ: So this will mostly affect local politicians?

SP: If the senate reports out an anti-dynasty bill of only local

applicability then we will be criticized. That is why I intend to extend it even to national. So meaning to say a national elected official's jurisdiction is national. The prohibition will now be nationwide.

ESQ: How will this affect, let's say, the Binays?

SP: If the bill becomes law, *syempre* prospective application. Let's say the bill becomes a law this year and is applied next year, the 2016 elections. Since there are Binays within two-degree civil relationship intending to run, they must now choose who will run. Because if the incumbent is a vice president, a nationally elected official then his jurisdiction is presumed to be the nation.

ESQ: And that might affect Representative and Mayor Binay.

SP: Yes.

ESQ: I'll be straight with you, what are the chances of this actually succeeding?

SP: I want it to succeed. Maybe I'm not really aware of the dynamics in the

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lower house or even in here, the senate, but *ako*, I am confident it will pass the senate. Will it pass the lower house?

ESQ: I think they will have a bone of contention with that bill.

SP: But putting the provision up to the level national should not be their concern. They should be glad that we are even applying it to nationally elected officials.

ESQ: I mentioned the vice president and we are aware of the recent hearings when you had Mayor Binay come and he did come with two old friends of your fathers. What was that like? Since this is Mabini we are talking about.

SP: He came here with two former senators, Senator Joker Arroyo and Rene Saguisag. Arroyo was the lawyer of my father in his cases during Martial Law. Saguisag helped him in 1995 when he filed his *dagdag-bawas* cases. So they are really close to the Pimentel family.

ESQ: Not to mention the vice president himself.

SP: Yes, the vice president is also close to us but it did not affect my decision. Their arguments and media pronouncements did not sway me. It did not change my reading of the law, my understanding of the law. But of course I greeted them because they are close to us.

ESQ: The idea of Senate Hearings is often debated upon and criticized, how would you defend it since it is supposed to be in aid of legislation?

SP: The decision to televise is not ours. *Ako*, in my Senate Blue Ribbon Sub-Committee, I will hold the hearing with or without media coverage but the media covered us. We are not paying for TV time so it's not ours. It's the judgment call of the media outlets. But we really need to have hearings because the rule should be all hearings should be public because the rule is transparency, everything under the sun let the people know. Congress, the legislative body, must conduct hearings

in aid of legislation although we have some biases, some preconceptions, and we have some facts already in hand, we don't have all the facts, we don't know all the situations on the ground. But the TV and radio coverage, it's not our call. It's really the media entity's decision.

ESQ: This hearing you're in, concerning the Binays, it seems to be really daunting,

SP: Yeah, because of the personalities involved.

ESQ: How do you prepare for that? Because apart from the hearings there are back channels, I'm sure.

SP: Well to tell you the truth there have been no back channels as far as this Binay inves-

"I AM NOW MORE OPEN TO THIS CONCEPT OF DIVORCE OR EVEN IF WE ARE REALLY ALLERGIC TO THAT CONCEPT, THEN MAKING IT EASIER TO ATTAIN OR SECURE ANNULMENT."

tigation is concerned. Probably they know it will be pointless or useless to talk to me. So I just do my readings and we anticipate what is going to be the next issue. I have to go all over everything and then I just go to the hearing with an open mind as if I don't know anything. I'll have to concentrate and listen and then I will have to now follow up on the interesting topics or hanging points.

ESQ: You're leading the charge against the Binays or at least perceived to be, so I want to ask what do you think will happen to you if Binay becomes the next president?

SP: Well, if that is the real voice of the people and I also chair the electoral reforms committee so I want the results to be the real voice of the people. Then if he is going to be a vengeful president

then we have to face the consequences. What can you do? Just pray that the president—whom ever he or she might be—will really be the mother or father of the country. If we have a vengeful president so be it.

ESQ: How difficult is it to divorce the personal and the political?

SP: You must have some legal training. You will be able to divorce it if you tell yourself I will stick to the evidence.

ESQ: I should ask whom in the senate would you consider a friend?

SP: A lot of them like Sonny Angara, Bam Aquino, TG Gingona who's my fellow Mindanaoan. We are only two from Mindanao. Grace Poe, my seatmate. Tita

Cynthia Villar who is very close to my mom.

ESQ: Who would you consult in certain things?

SP: Well, when it's about the committee on justice matters, I consult the former chair of the committee, Chiz Escudero. On local government matters, I talk to the chairman of local government, Bongbong Marcos. I even talk to Bongbong Marcos.

ESQ: Is that strange to you?

SP: No, because this is Bongbong, not Ferdinand the father. This is different.

ESQ: You really consider them different people?

SP: Yes and Bongbong is really a pleasant guy. You'd be surprised. Because we always assume he grew up the son of the most powerful man of the Philippines then he would have some bloated ego or whatever but no. He's a very pleasing, patient, kind person. He's very capable. He's also a fellow graduate of mathematics.

ESQ: So if he ever ran for higher office, would you consider supporting him?

SP: Bongbong? I'll study that possibility but most likely I will end up not supporting him. Because you know there might be some candidates whose platform of government will be more in keeping with my values—like

PDP-Laban values.

ESQ: Because his view of history might be different from yours like Martial Law.

SP: Yeah, right, right. That's where we will disagree.

ESQ: I know you're very religious...

SP: I have a religion but drop the very. I'm just religious.

ESQ: We are the only country without divorce, but given your current experience, would you ever support a divorce bill?

SP: This is where I will not be able to separate my personal experience from policy because I've seen how difficult it is to get out of a troubled marriage and then I begin to ask myself the question, why? Why in other countries they are able to do it and here we are not able to do it?

ESQ: Even in Italy, where the Vatican is.

SP: Yes, even in Italy they can do it. Because of my personal experience, I am now more open to this concept of divorce or even if we are really allergic to that concept, then making it easier to attain or to secure annulment or to have a declaration of nullity, make it easier. The process is very cumbersome, long, tedious, and expensive.

ESQ: That's why they say annulment is divorce for the rich.

SP: Yes, exactly.

ESQ: Are there other issues you're hoping to tackle?

SP: I'm looking at ways to enhance the delivery of justice. When I say enhance, I mean can we speed it up? Or even if it's delayed can the decision be sound, of good quality? *Tagal eh*. If the punishment comes ages after the crime, then who learned the lesson? The deterrent effect of criminal laws is when you see that the criminal is immediately punished, then the potential criminal will now step back and not commit the crime but if the punishment for the crime comes 20 years later, who can really connect the two?

ESQ: I fear that's one of the issues that might not be seen as "sexy."

SP: Yes, but it's necessary. ■



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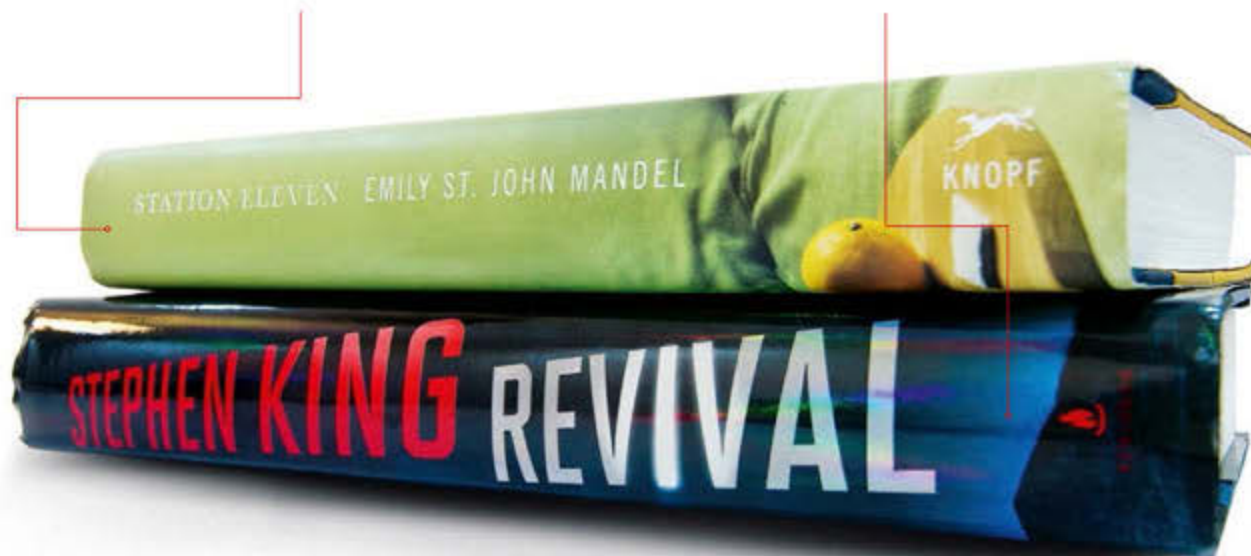


Central Square — Shangri-La Plaza East Wing — Ayala Center Cebu — Mega Fashion Hall — Fairview Terraces

ON PAGE 89...

And she feels a peculiar giddiness when she reads this fourth text. There are thoughts of freedom and imminent escape. I would throw away almost everything, she thinks, and begin all over again. Station Eleven will be my constant.

We never did get another minister, as it turned out. Some of the local padres tried to take up the slack, but attendance dropped to almost nothing, and by my senior year of high school, our church was locked and shuttered. It didn't matter to me. My belief had ended.



THE RAPTURES

Two compelling new novels on what happens after the worst happens.

BY SASHA MARTINEZ

Much has been made of Stephen King's insane and almost self-indulgent productivity, but not enough can be said of just how good he's gotten—especially in his recent work. Maybe it's his having churned out stories of typewriters possessed by malevolent gremlins or—just run with it—tales of Pac-Man-like creatures devouring an airport suspended in time that make it difficult to view King as a credible record-keeper of the human experience. But King, as has been declared in this very column time and again, has become rather adept at plumbing the darkest depths of seemingly unremarkable characters and allowing latent heroism—or just basic human decency—to shine through when it's least expected. And his more recent books allow him to hone this skill to near-precision: Choosing narrative tightness over sprawling verbosity, quiet horror over cheap thrills.

His latest novel, *Revival* is among the most lucid and self-possessed of his work. It begins as a coming-of-age story, Jamie Morton's, set in a small town—one with the old King staple of the benevolent older guy who takes an adoring kid under his wing, here in the form of a young,

"THE NOVEL IS THAT EVENTUAL SKEWERING SUSPICION THAT LIFE IS NOTHING BUT 'A JOKE, AND HEAVEN THE PLACE WHERE THE COSMIC PUNCHLINE IS FINALLY EXPLAINED TO US.'"

charismatic minister. But when a careless accident takes away the Reverend's beautiful wife and their little boy, the adoring town

turns on the Reverend after he delivers "the Terrible Sermon" mocking religion and its believers: "Religion is the theological equivalent of a quick-buck insurance scam," the Terrible Sermon goes. The Reverend then disappears, off to search for a life after death beyond what the Scripture has deigned to offer.

The novel touches on every child's disillusionment upon reaching adulthood, in seeing that the figures he'd worshipped are embarrassingly human. But *Revival* further descends into a bleakness unprecedented in King's oeuvre—branching out from the Reverend's tale is Jamie in his adulthood, broke, alone, a heroin addict. The novel becomes a catalog of personal failures so immense and crippling, so unanticipated and so shamefully of one's doing. The novel is that eventual skewering suspicion that life is nothing but "a joke, and heaven the place where the cosmic punchline is finally explained to us."

Emily St. John Mandel, with only four books to her name, seems like a novice compared to King.

And yet her 2014 novel *Station Eleven* captured the fascination of a reading world that had long thought itself immune to dystopian fiction. Her novel details a traveling symphony that performs Shakespeare to isolated towns 20 years after the apocalypse, and parallel to that, in comfortable jumps through time, the lives of petty humans before the fall of modern civilization. We have an aging actor thrice divorced, a paramedic who used to be a paparazzo, a psychologist with the superfluous calling of "corporate consultant," and a former child actor who remembers just enough of the world-that-was to yearn for it dearly even as she straps a belt of knives to her torso.

This take on the post-apocalyptic world can be forgiven its tendency for narrative neatness—as though it were begging to made a movie—because it's damned satisfying. You want to see how what remains of us humans can still band together beyond just surviving, and you want that neatness because Mandel writes it in a way that makes so much sense. **12**

Revival and Station Eleven are available at National Bookstore.

GUESS





Nicolas Godin (left) and Jean-Benoit Dunckel from French group Air in Amsterdam, Netherlands on January 25, 1998.

WHAT I'M LISTENING TO

The art gallery and record shop owner tells Luis Katigbak about the songs that save his life.

BY JAY AMANTE

CE MATIN LÀ by Air

► My wife listened to this track repetitively when she was pregnant with our first born some years back. This song creates the perfect atmosphere of both calm and excitement. We are still having a wonderful ride with this song playing in the background. Our daughter, Matin, was born November 12, 2008.

THE BRAE/A LONG WALK HOME FOR PARTED LOVERS by Yumi Zouma

► It's hard to separate these two cuts from Kiwi band Yumi Zouma's self-titled debut EP. They really go hand in hand. Both music videos for these two songs were directed by Eugene Kotlyarenko and are must-sees. Yumi Zouma is best served as an appetizer before an action-packed night ahead, and is even more apt during that feeling of regret the day after. I have been desperately looking for this 10" EP for quite some time now, and

I know a few people in Manila have it. Let's talk.



MORE TO LOSE by Seona Dancing

► I have been listening to this song since I was seven years old. My brother and a bunch of his friends had this "mobile" during the '80s called Social Distortion. Social D played New Wave Nights every Friday for the now defunct radio station 99.5 DWRT-FM; they were the first to play Seona Dancing's "More to Lose" here, and it became a big hit with listeners. The story goes that they would announce

the song on air as "Medium" by Faith, so no one else could figure out what the song really was called. I distinctly remember this song being played on a big Social Distortion flatbed truck on the corner of EDSA and White Plains Avenue during the 1986 People Power Revolution. This song always takes me back to that exact time when everything seemed to be heading towards a good direction.

THE JOY OF LIVING by Blueboy

► My friend Eric introduced me to Blueboy's *Unisex* from Sarah Records a little more than a decade ago, and I've been a fan of the band and the label since. This track opened my ears to a whole new sound that shaped a new dimension of musical preference. Thanks, buddy, for showing me the light with "The Joy of Living," better late than never.

HUSBAND HOUSE by Sneaky Feelings

► This song never fails to brighten up my mood. Sneaky Feelings released a couple of albums, EPs and singles under the awesome New-Zealand-based Flying Nun label. The song starts with beautiful repetitive jangly chords

from the guitar, then a hypnotic beat from the bass guitar, and then that sweet drum roll and the song is complemented by sweet vocal harmony. When all of these elements are serenaditously in tune, you have that perfect song. This single is very addicting, and very good for your health.

SLEEPYHOUSE by Blind Melon

► Blind Melon's debut album has a lesser known single called "Sleepyhouse." This is a personal favorite from the tight collection of songs on this record. During the mid-'90s, my friends and I spent countless hours in our very own Sleepyhouse across school. We had all the time in the world, everything was slow just the way we wanted it back then.

UNCLE JOHN'S BAND by Grateful Dead

► I distinctly remember that drunken night when I first heard this song by the Grateful Dead. It was 1997 and Frank, a good friend of mine, sat me down and asked me to humor him for five minutes and give this song a good listen. And that I did. A lot of people are touched by this song differently, but at that moment it defined what friendship was all about.



LUCKY MAN by The Verve

► "Lucky Man" is one of those magical songs that make you feel as if it was written for you by a good friend. This track gives you a profound feeling of optimism, blessedness and love. And that's always a good thing. **ff**

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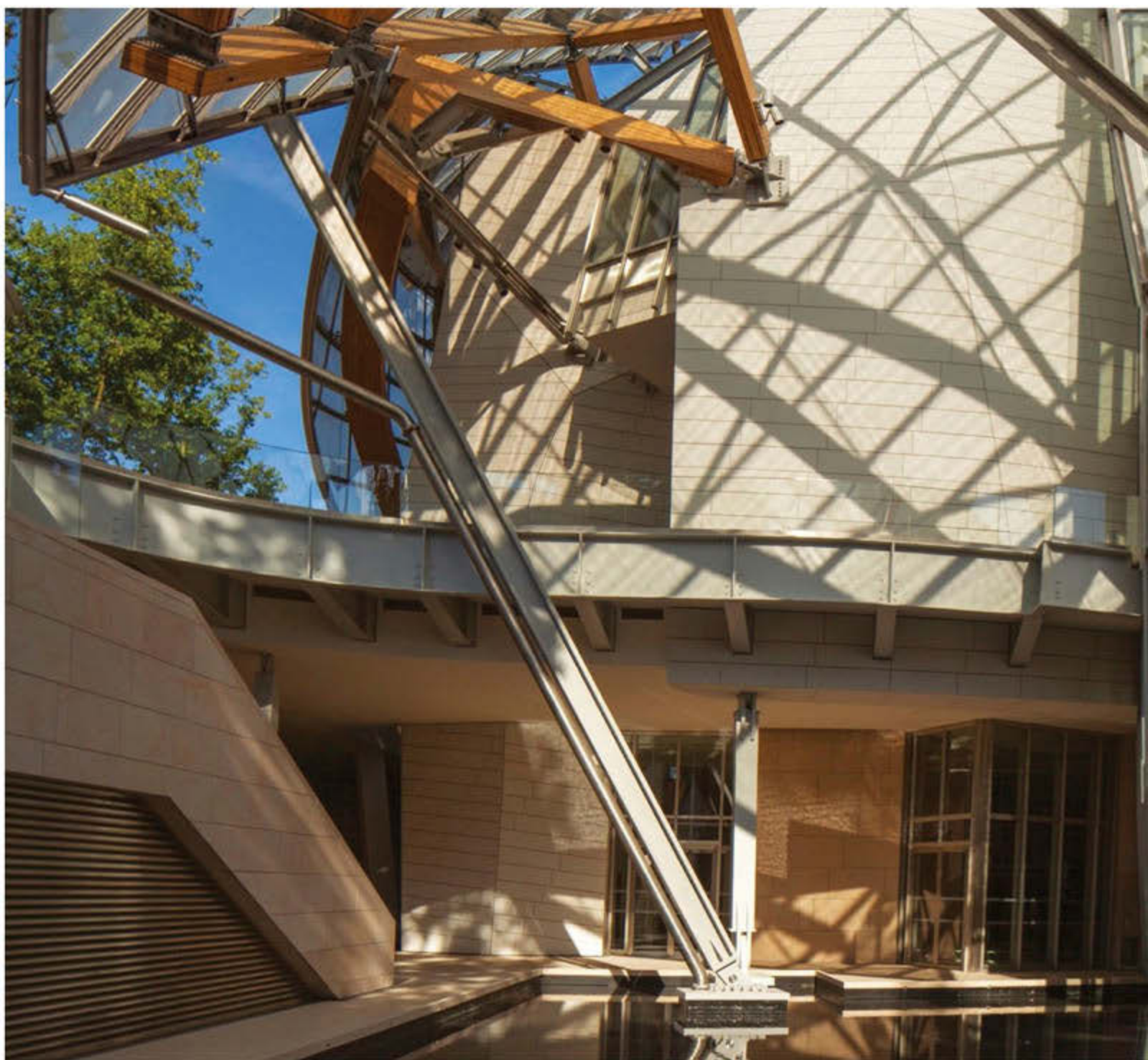
Louis Vuitton plus Frank Gehry equals the world's most extravagant collaboration

BY AUDREY N. CARPIO

On January 7, the barely three-month-old Fondation Louis Vuitton joined most of Paris in identifying themselves as Charlie, in solidarity with the French magazine that lost 12 of its journalists and cartoonists in a terrorist attack. The newest structure to impress itself on the Parisian landscape, a private museum funded by France's richest man, LVMH CEO Bernard Arnault, and built by the world's biggest starchitect, Frank Gehry, opened its doors last October in the Bois de Boulogne to expectedly polarizing reactions. It's a very expensive project, costing

an alleged \$143M, that took many years to complete because the technology required to implement Gehry's visions of billowing glass sails had not been invented yet. The project was even temporarily derailed by a group of French NIMBYers who tried to take the case to court.

The result is indeed truly striking: layers of curved glass panels folding into each other and reaching up to the sky. The ship metaphor is obvious—the Sydney Opera House sailed there first, but this one's transparent luminous veneer, through



which its wooden bones show, imbues it with the lightness of a chrysalis. It also looks like a Transformer boat that has disassembled itself for the night. Underneath the sails, the complex nest of crossbeams that holds up the skein belie its liquidity. Further inside, the structure is actually quite conventional, blank white boxes stacked together irregularly, meant to give breathing room to the art that's supposed to hang inside. "I try to make them look like they're open-ended and not quite finished, so the world interacts with them,"

Gehry, 85, says of his buildings.

The Fondation is the luxury brand's haute est creation to date, but it's theirs for only 55 years; it will then be turned over to the city of Paris—a gift of extreme largesse or a massive white elephant, that is still to be determined. As for its inaugural program, a major exhibition was dedicated to Danish artist Olafur Eliasson while another from the Fondation Collection focused on 15 artists including **Wolfgang Tillmans**, Ed Atkins, and Nam June Paik.

The next time you visit the east side

of the City of Lights, stroll by the Jardin d'Acclimatation to behold what could very well be the apogee of Gehry's work, a spectacular piece of art in itself. View it from its numerous shifting angles, explore the outer realms of its shells, see how light and clouds are reflected and absorbed by the glass. Yes, there will be art inside too, paintings and sculptures and installations by masters of the contemporary, artwork that will ideally interact with the building and not be overwhelmed by a most ambitious dream realized. **ff**



1
2



3



1. Wolfgang Tillmans has designed a large display of his photographic works, portraits, still lifes and landscapes that bear witness to his emphatic relationship to his environment, a display in which two sculptures by Isa Genzken, *Bouquet and Zwei Bügelbretter*, form an ironic critical view of a certain reality. 2. The monumental photographs by Tacita Dean, *Majesty and Hünengrab*, and a series of drawings on alabaster and paper evoke the traces of immutable time. 3. A major highlight, to be exhibited separately, will be a significant collection of drawings as well as photographs and sculptures by Alberto Giacometti, *Lotar I, II, III, L'homme qui chavire, Tête sur Tige, Trois Hommes qui marchent*, which led by the *Grande Femme debout*, demonstrate the artist's tireless and anguished quest to "see" the real.



Fig. 1

HELPFUL PROMPTS FOR VAGINAL EUPHEMISM

Perilous geo-graphical feature that many have failed to navigate:
e.g., **Cape of Good Hope, South Pole**

Place where cabbage grows:
e.g., **cabbage-field, cabbage-garden, cabbage-patch**

Reference to sinful womanly region shouted by the mother in Carrie:
e.g., **parts of shame, mark of the beast**

Dickensian street slang:
e.g., **hey-nonny-nonny, pillcock-hill, nick-in-the-notch**

Ability to arouse + sporting ground:
e.g., **aphrodisiacal tennis court**

Name of Gene Simmons's yacht:
e.g., **Palace of Pleasure**

Alias of Lord Voldemort:
e.g., **You-Know-What, Name-It-Not**

Sister on Downton Abbey?:
e.g., **Lady Jane**

Thing you should never, ever call a vagina during sex:
e.g., **yum-yum, where uncle's doodle goes, anything other than "pussy"**

SOURCE: THE 1981 EDITION OF SLANG AND EUPHEMISM, BY RICHARD A. SPEARS

WHAT AM I SUPPOSED TO CALL VAGINAS DURING SEX?

What am I supposed to call vaginas during sex?

You're supposed to call them "pussies" during sex or "pussy" if there's just one, and you're supposed to call them "vaginas" during medical exams, legal proceedings, et cetera. Don't mix those up.

Pussy is the accepted term across all media platforms and user-driven interfaces. Pussy is the one you want—no vagina working today would be offended by your using it. It's the name you trust, and, due to a clause in my contract, it's the only word I'm authorized to endorse. However, should you find yourself in need of another term for copy-right reasons, cunt can work in a pinch, though experts warn that those saying the word should know their audience. "Depend-

ing on whom you're dealing with," says romance novelist Cali MacKay, "cunt can be offensive." I can't say. I've used it only on a man and only as a formal greeting. But you're good with pussy, so go and say it when inspired, albeit gingerly, with as little sibilance as possible, please. These are new sheets.

I have a bad back and my wife is tired of doing all the work. What positions should I try?

She can take her break but we're short tonight, so she'd better be back here and ready to go in 15 minutes. And tell her to punch out.

My spine is hand-crafted from grade-2 titanium, so I'm afraid I have no frame of reference for your dilemma, but according to researchers who recently pub-

lished a study in *Spine* (look for my centerfold in the April issue, everybody!), men with back pain report a significant decrease in their sex action. My blanket recommendation, for this and most things, is the swift ingestion of pain pills—as many as needed, as often as possible. However, doctors warn against what they call "masking pain," since doing so can lead to greater injury and thus more pain. (Glad I'll never find out!) Instead, they advise sufferers preface each sexual event with anti-inflammatory medication. This decreases inflammation in the tissues, which I thought was the whole appeal of sex. Anyway, you must then determine your back-pain style: If you can't bend forward, you're flexion intolerant. We recommend that you (the man, or what

Natalie Sidorkewicz, lead author of the study, calls "the individual controlling the movement," and you can call "Larry" or "Miss Colleen" or whatever you need to) enact the missionary variation wherein the controller (let's call him "you") is propped on his hands rather than his elbows. If you can't (or won't) bend backward, you are extension intolerant. We recommend spooning and a doggy-style stance in which the controller remains on his or her hands or paws. The study did find in general that those with back pain should keep their backs somewhat still during sex, and Sidorkewicz advises they "use their hips and knees more than their spine." So have a good stretch beforehand, maybe take a few laps around the yard, get in there, and try not to move hardly at all. Or I could always write you a note to get out of sex. Just don't go parasailing or anything. There are cameras everywhere. **ff**

Got a sex question of your own? E-mail it to us at sex@esquire.com.



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ROBINSONS MAGNOLIA ROBINSONS GALLERIA
SHANGRI-LA PLAZA EAST WING MEGA FASHION HALL



GOOD COMPANY

A small restaurant that serves big flavors, Tambai is Burgos' latest hit.

BY JONTY CRUZ

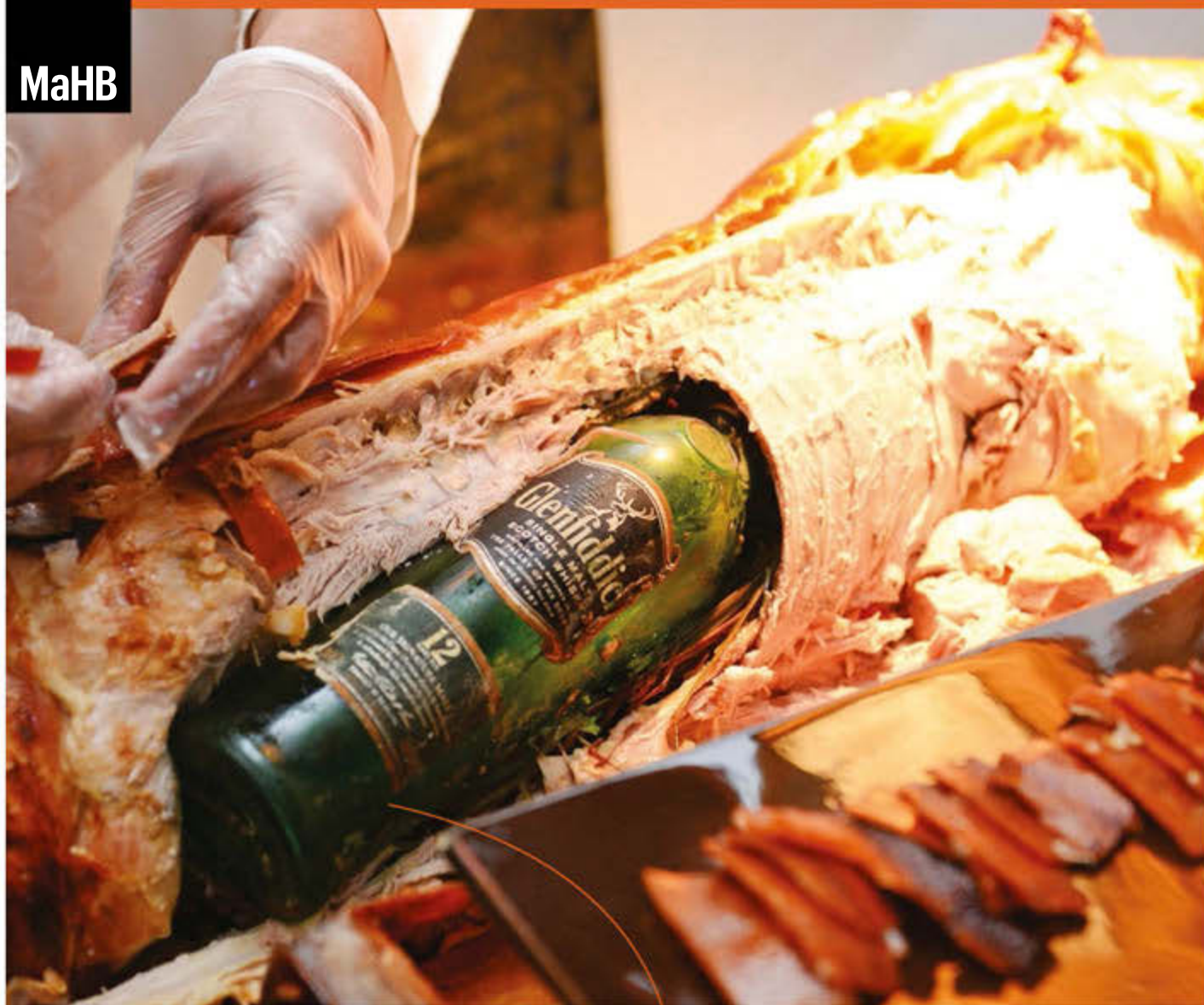
Unlike most restaurants nowadays that pad concept on top of concept on top of concept, making their food almost the last concern, Tambai, a new yakitori joint at the heart of Makati's diverse Burgos area, lives and breathes simplicity. There are no fancy artisan menus in this quaint little restaurant and no maître d' convincing you to spend more than you should. Tambai's perfectly content to let the food do all the hyping for them.

After a couple of visits, it's evident that Tambai's less about glamorizing the meat-on-a-stick cuisine but more of respecting its rich traditions. They focus on bringing great flavors together to create the perfect yakitori. Favorite local proteins like gizzard, liver, and chicken skin are fried and grilled using Japanese techniques and ingredients. Their best-selling US Beef Rib Fingers is a "barbeque" stick unlike any other. It's comforting to hear chef and co-owner Jerome Valencia say that they wanted to make simple, quality dishes, choosing not to over-reach and make something just for the sake of being loud. Something a lot of new restaurants should bear in mind. "We wanted the food to be made right. We wanted to respect the ingredients we had and the technique we were doing."

Instead of wrangling in fancy furniture and designer decor, Tambai chooses to let Burgos' nightlife provide the ambiance, making it authentic to a T. The roars of passing motors and the chatter of intoxicated yuppies, adds as much vibrancy as Felipe Street's neon lights. Co-owner Melvin Viceral said this was the plan all along. "We wanted simple colors, mostly blacks, and just making it a comfortable place for everyone," he adds.

Despite the rise of Artisan Everything, Tambai is making the case for good, honest food. Since opening this past December, the owners are happy the Burgos crowd has been responding to their philosophy of quality and substance above all. Their Monday and Tuesday crowds even match the large number of their weekend customers. "We serve them as much as we can," says Melvin. "There was even a time when the customers started chanting 'Soft-shell crabs! Soft-shell crabs!' as we were about to close." They listened, decided to delay closing a few more hours and as their name suggests, hang a little bit longer. **!**





THE GREAT PORK PAIR-OFF

Glenfiddich takes on the Filipino lechon. Everybody wins.

BY AUDREY N. CARPIO

The dinner was billed as The Great Filipino-Scottish Feast, which was a fancy way for saying “we’re gonna have lechon and drink whisky.” Either way, I was looking forward to the event because I didn’t get my fill of either roast pig or bagpipe music over the holidays. Matthew Fergusson-Stewart, brand ambassador for Glenfiddich Southeast Asia, came up with the idea while marooned in Manila traffic last December. The brand has been promoting food and drink pairings for a while, but the idea of the celebratory pig dish, washed down with an aged single malt, was a brilliant flash of inspiration. He got his crew to execute a taste test at a local *lechonan*, sneaking in flasks of whisky like teenage delinquents at a Limp Bizkit concert. Team Glenfiddich wasn’t disappointed with the results—the tasty flesh, the crispy skin of the pig and Glenfiddich’s heady malts were practically soulmates. A new cultural fusion was born.

Two pigs were roasted for the occasion, one the notorious truffle foie gras rice lechon de leche from Pepita’s Kitchen, and the other, a classic lemongrass-stuffed pig by Cibo di M, with a twist: **a bottle of Glenfiddich 12** was also shoved into the roast, letting the liquid gently steam the meat with its subtle notes of pear and oak through a small hole in the cork. The pairing experience came in a flight of four, starting off with Cibo’s roast lechon fat and a little lean meat, to be consumed with the Glenfiddich 12. Fergusson-Stewart gave the dinner guests instructions on how to savor the portions: “First, take a sip to cleanse your palate. Then, eat the fat, let it swirl around your mouth. Take another sip and let the whisky melt and be one with the fat...” sounding like a reverse yoga teacher, guiding us to weight gain and drunkenness. But I have no beef against fat, fat should have been Time’s Person of the Year if it were an actual person. In fact when

the magazine announced last year’s winner, I thought, “I can’t believe it’s not butter!”

We moved on to the 15-year-old, which came with a chewy slice of *balat*. It’s caramelized texture was meant to complement the honey and raisin notes of the 15. Next, a serving of lechon ribs, where you can really taste the infusion of lemongrass and garlic, was coupled with a deep 18-year-old, which has notes of baked apple and cinnamon. Then they brought out the 21 Gran Reserva for the truffle foie gras rice finale. The lechon’s delicate flavors were indeed well suited to the rich and indulgent toffee sweetness of the spirit. That was the moment I went, “Oh, that was smooth.” Yes! I got the pairing. I wasn’t choking down a fiery liquid; I was inhaling, sipping, and luxuriating in the 21’s warmth like it was a thick fleece Slanket on a blizzard New York night. It was divine.

“We see this as an opportunity to showcase Glenfiddich as a drink that can lend itself amazingly well across a range of dishes worldwide,” Fergusson-Stewart said. I also see it as the incredible resiliency and adaptability of the Filipino lechon. Beer, wine, whisky, sake, lambanog—there’s nothing a good roast pig can’t handle. **✎**

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THE STORE

(L to R) Ricky: Coco Republic hooded multi-colour striped sandalo 299.75Php; Coco Republic green linen shorts 599.75Php
on Rafael: Coco Republic Tropicana print sandalo 299.75Php; Coco Republic yellow linen shorts 599.75Php



A full-page photograph of a Black man with a focused expression, holding a white cloth over his head with both hands. He is wearing a white tank top with horizontal stripes in blue, green, yellow, and red, and teal-colored shorts. The background is a clear blue sky.

#THIS IS SUMMER 2015

STYLEAGENDA



ALONG FOR THE RIDE

TUDOR recently launched a handsome new timepiece: the Fastrider Black Shield, in collaboration with upscale motorcycle brand Ducati. The unveiling, which was joined by the reveal of a custom Ducati Diavel Carbon motorbike, showcased the Fastrider in all its glory: a black matte ceramic monobloc case with clean curves and taut lines to complement its tachymetric scale, engraved on the bezel. The chronograph features a self-winding movement with a power reserve of up to 56 hours and is waterproof to a depth of 500 feet. The red accents and luminescent detailing that punctuate the dial, as well as the seal under the sapphire crystal, are testaments to TUDOR's unfailing eye for precision, impeccable craftsmanship, and beauty. The end result is a unique, powerful distillation of strength into a timepiece that looks absolutely dashing.



APOLLO HAS LANDED

Based on the moccasin, one of mankind's oldest footwear silhouettes, the Native Apollo is bound to take after its classic predecessor. Mark Gainor, creative director of Native, ensures that through the guiding principles of simplicity and "keeping it light," only the essentials will remain on the shoe. The result is something minimalist, familiar, yet fresh and futuristic. The first of its kind, the Apollo bears a micro-fiber blend upper. It weighs in at around the same weight as 23-and-a-half regular marshmallows. Perforated detailing adds breathability, and the shoe's Anti-Anti Gravity feature adds traction where needed. Native invites sneakerheads to step into the future with its newest design. Check out the Apollo at Native stores and kiosks, as well as SneakPeek branches.



MIND ON YOUR MONEY

If you invested P500,000 in the Sun Life Prosperity Philippine Equity Fund 5 years ago, your money would've grown to P1.1 Million as of Dec. 29, 2014. This Fund is for aggressive investors who want to make the most of their money's earning potential and are willing to take higher risks for higher returns. It's invested in high-grade stocks listed in the Philippine Stock Exchange. Whether you are a conservative, moderately aggressive or aggressive investor, there is a Sun Life Prosperity Fund suited for your needs and goals. Start investing for as low as P5,000. To know more about the Sun Life Prosperity Funds, talk to a Sun Life Advisor or call 849-9888. You may also visit sunlifefunds.com.

Style

ESQUIRE
March 2015



Clockwise from bottom left: double monk-strap (P26,000) by Carmina Shoemaker, telescopic umbrella (P5,700) by Fox Umbrellas, silk necktie (P9,000) and wool-silk pocket squares (P4,800 each), all by Drake's London, longwing brogues (P23,000) by Carmina Shoemaker, shoe horn (P3,000) and comb (P1,200), both by Abbeyhorn, Guildo T-shirt (P3,650) by Saint James, K0011 selvedge jeans (P11,000) by The Flat Head, and athletic socks (P1,200) by Full-count, all at Signet. Unit 102C, Windsor Tower, Legazpi Village, Makati City.

THE RIGHT STUFF At the center of Legazpi Village is Signet, the new multi-brand shop built on veritable masculinity. "It's all about heritage and craftsmanship," says general manager Kevin Yapjoco. With beaten leather couches, worn carpets that remain plush, and plenty of polished hardwoods, the shop's interiors mirror the rugged-refined air of its assortments. "We don't want to make you feel like you're stepping into another luxury store," he says. "We want you to feel a little comfortable, to stick around, hang out, and talk shop." And talk shop we did: Neapolitan trousers by Ambrosi Napoli, leather soles from 140-year-old Spanish shoemaker Carmina, the Victorian-standard Fox Umbrellas, and premium Japanese selvedge denim. This store is all about that feel of bespoke without the peacocky flair. Here are all the right pieces that make the gentleman. —JOHN A. MAGSAYSAY

THE CUT

After a year of sharpening its shears as the city's only barber-dashers, Felipe & Sons applies its personalized approach to ready-to-wear with The Cut. "The idea for Felipe and Sons is to provide men with a place where they can explore their sense of self and style and foster a community that respects individuality," says co-founder Marco Katigbak. "The Cut is going to be the platform that will enable us to work with other like-minded brands, organizations, or individuals in this community." Artist Dee Jae Pa'este curates the new venture. He stocks Felipe's narrow, ground-floor hallway with pieces from Filipino brands like Official S/S Supply Goods and Jeanuine, whose shirts and jeans are made in the Philippines, but with fabrics sourced from Japan. So who will shop here? "[He's] a man who values quality products, original hard-to-find brands as well as some designer items," says Marco. "And most men are practical, so we aspire for affordable quality-made goods." With that, your favorite barberdashery adds another dimension to its already rewarding mix.

Official S/S Supply Goods shirt, Jeanuine jeans, Civic duty sneakers, 9Five sunglasses, and Mister SFC jewelry. San Agustin Street, Makati City.

SHELF LIFE

YES, IT CAN BE A PAIN BUT SHOPPING IS AN OPPORTUNITY TO FIND OUT WHAT YOU LIKE (OR MAY LIKE). HERE, THE PLACES—BOTH BIG BOUTIQUES AND INDEPENDENT STORES—TO EXPLORE RIGHT NOW.

BY JOHN A. MAGSAYSAY
PHOTOGRAPHS BY PAUL DEL ROSARIO



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OPENING SOON: DAVAO, ABREEZA MALL

PAUL & SHARK YACHTING

With villas lining its coasts and boats dotting its seas, the Italian Mediterranean has always been a source for style. It was here, in 1975, that the Dini family of Tuscany founded Paul & Shark Yachting. Inspired by the sea-faring lifestyle, the company introduced the water-repellant COP918 sailing sweater, a game-changing creation that propelled Paul & Shark into a global brand that is now in over 70 countries. With marble underfoot and eucalyptus wood on the walls, their newly opened Manila flagship store reminds you of a tricked-out luxury yacht. And on its shelves are the clothes for the contemporary captain: unlined sport coats, stretch cotton trousers, chino shorts in pop colors, boat shoes, and more. Most are adorned with embroidery or badges that give the pieces a distinct look. All are sea gear sure to be a hit in an island country like ours.

Jacket (P41,990), polo shirt (P27,900), trousers (P11,990), shoes (P34,590), belt (P17,500), bag (P13,500), and swim shorts (P13,300). City of Dreams Manila, Parañaque City.



A full-page advertisement featuring a man in a grey suit and sunglasses. He is sitting and looking to the side against a solid blue background. The word "TOPMAN" is overlaid in large white letters.

TOPMAN



JOSEPH

In the swinging '60s, Casablanca-native Joseph Ettedgui transformed his King's Road hairdressing salon into a revolutionary Norman Foster-designed clothing boutique. Stocking it with the collections of Kenzo Takada, Azzedine Alaïa, Miuccia Prada, and Yohji Yamamoto, the store became a leading source for modern fashion in Britain. Soon, Joseph realized the power of minimalism and so, with the creative direction of Louise Trotter, he introduced his own take on luxury essentials under a namesake collection. The rest, as they say, is history. His first store in Manila stays true to his no-nonsense roots. The ode to steel and concrete is a study in subtlety—a perfect canvas for kimono-cut T-shirts, ice-white sweaters, or slim trousers. It's certainly a quieter style, but don't let that fool you. As time and Joseph proves, simplicity speaks volumes.

Jacket (P75,485), shirt (P11,985), and pants (P17,985). SM Aura Premier, Taguig City.



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TWELFTH HOUSE

With hooded sweatshirts and snapbacks a mainstay in noon-time shows, streetwear may have just reached its saturation point. If you're looking for authentic threads, turn to home-grown brand Twelfth House in Cubao Expo. "For us, it's not just making shirts and selling them. We do a lot of things on the side like hosting events, something that we think other brand owners should do for the growth of the culture," says creative director Mikki Dela Rea. So aside from making their own line of baseball shirts and button-downs, the men of Twelfth House also hold barber pop-ups and DJ sessions in their small two-storey shop. But back to the clothes: There are many pared-down options here that will not look out of place in your leisure wardrobe. "We're not really a brand that creates loud designs. We believe that putting too much detail is overkill, and loud styles fade out real quick," he says. In this age of never-ending trends, investing in low-key staples may be the rebellious thing to do.

Jacket (P1,000) and shirt (P1,400). Unit 3, Cubao Expo, General Romulo Avenue, Cubao, Quezon City.

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CHARACTER STUDIES

From popped collars to Fu Manchu, an exploration of the felons of style.

BY CARLO TADIAR

There are certain flourishes of dress that cannot shake off an association with assholes.

Obviously, when they were freshly thought up by some daring dandy that association had yet to form. But perhaps the favor of a particular type of character, or the costuming of a TV or movie villain with a flourish of the sort has led to its being linked to personalities undesirable.

One such piece of dashing is the **Ascot tie [1]**, the tie worn within rather than around the shirt collar. This piece of apparel takes its name from the famous horse racecourse in England patronized by the British monarchy and at which an annual set of races, attended by the reigning sovereign, is a pinnacle of glamour, Royal Ascot, memorably depicted as the place where the heroine of *My Fair Lady* makes a debut attempt at trying, as they say today, “to pass.”

For some reason, I cannot extricate the Ascot tie from the figure of one **S. Melvin Farthinghill [2]**, the jerk par excellence in a TV cartoon show I used to watch as a child in the 1970s, *Jeannie*, loosely based on the iconic 1960s sitcom *I Dream of Jeannie*. I don’t remember if he actually wore an Ascot, but he is perfectly the kind of person who would. And this is the particularity of such an article of clothing, it becomes associated with a social type and character: Born rich, spoiled, turned condescending, and a fool.

In its incarnation today the Ascot is strictly leisurewear. You couldn’t wear it in a business setting, much less a formal one. You couldn’t even wear it to Royal Ascot, where it’s known as a cravat and is expressly forbidden (you have to wear a tie).

Because it’s so anachronistic, it takes a whole lot of chutzpah to

don an Ascot. And for that reason it seems a particularly belabored assertion of class. It became part of the signature look of the actor Peter O’Toole in later life, a badge of aristocratic Englishness—despite the humility of his Irish beginnings.

Another flourish associated with A-holes is the popped collar, or the upturned collar on a polo shirt, necessarily a branded one, like by Lacoste or Polo by Ralph Lauren. The look is a signature of the preppie, the student preparing to go to an Ivy League school, currently studying at such an institution, an alumnus thereof, or one who wishes he were. Because it expressly signals membership in this exclusive class—or pretension thereto—the popped collar reeks of A-hole-ness.

An archetype of such a character was played by **Hart Bochner [3]** in the movie *Breaking Away*. He was a rich-kid university jock who had nothing but contempt for the underclass locals and took every opportunity to rub in his superiority. And he wasn’t even in an Ivy League school. In other words, he was a class-A dick.

His wardrobe included an unforgettable pink Lacoste polo. This item of clothing was like a memorable quip in the script. The year was 1979. *The Official Preppy Handbook* would be published the year following. He did not pop the collar of the Lacoste. But, again, he was the type who would.

With the return of preppy fashion today comes the popped collar again, still able to rub the wrong way. I was at a Makati restaurant not too long ago with a bona fide Ivy League alumna of the 1980s when a guy walked in with a popped collar. Visibly irked, hissed she: “Pull down your collar, A-hole.”

CONTINUED ■



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■ CONTINUED

And yet, of course, one Ivy Leaguers' A-hole might be a fashionista's hero. My friend, the late J. Lee Cu-Unjieng, without question one of the best dressed men ever to have strode through this city, always popped his polo collars, and he was nothing if not the kindest, most solicitous person.

This is something I have learned only lately. Sometimes fashion betrays opposite truths. I have found, for instance, that some people who invest the greatest artistry in dress can be the least artificial and most genuine of people. Similarly, people who purport to put no thought into their appearance can be the most stilted and phony of characters.

But truths or particularities of character have little to do with villainy or heroism. Those positions are determined by who's telling the story. And one storyteller's bad guy might just be another one's badass.

This was the logic deployed by some Asians in their recovery of racist depictions by Hollywood. Rather than rejecting the archetypal Oriental villain (or buffoon) that was—and long continued to be—a staple of American movies, they embraced the vilification as a charge of empowerment.

In the stereotypes of the cosmopolitan jungle, the African male, with a fame for physical prowess and awesome penis size, is at the top of the heap, while the Asian male, with his reputation for submissiveness and diminutive genitalia, is the least manly of the world's men, the one from whom there is nothing to fear. And yet Hollywood's "yellow" villains often had a ruthlessness that was the obverse side of the image of the bowing Oriental. From the very beginning, in the primordial **Fu Manchu** [4] (invariably played in yellow-face by white actors), was the characterization of heartless evil.

A modern day incarnation of that ruthlessness is the bleached-blond henchman played by the actor Ken Leung in the Jackie Chan-starrer *Rush Hour*. Described as a "sociopathic maniac" while lauded as a "legend" of Oriental villainy on awesomesianbadguys.com, his happiness to kill poses a gleaming foil for the star's sweet heroism, and one might say, more characteristic Asian-ness; and a foil as well for the comic stupidity of the supporting protagonist, the clueless black cop played by Chris Tucker. These three characters formed a triangulation of coloreds: the buffoonish black, the evil yellow, and the obedient one.

More than the wantonly cruel, the figure of Asian-ness most celebrated by Hollywood is the emasculated clown. The paragon is **Mr. Yunioshi** [5], played in yellow-face by Mickey Rooney, the buck-toothed, protesting-but-obliging Japanese neighbor of lead character Holly Golightly in *Breakfast at Tiffany's*. Today, it's regarded as one of the most offensive characters in the history of American film. In a documentary revisiting the movie 45 years after it was released, *Breakfast at Tiffany's: The Making of a Classic*, director Blake Edwards says of the character: "Looking back, I wish I had never done it. I would give anything to recast it. But it's there, and onward and upward."

And yet, caricatures of the sort continued to be replayed well up to the 1980s. An almost exact reprisal of Yunioshi is to be found in that landmark of American pop culture, *Sixteen Candles* (1984), in Long Duk Dong, now no longer a Japanese buffoon played by an American, but an idiotic and hysterical Chinese exchange student played by a Japanese American. Tragic. Every time the character is mentioned in the script a gong sounds in the background. His sexuality is a perversity as a matter of the mere fact of his being Oriental.

But for me, the most excruciating movie Oriental to watch was Mr. Aung, played by Chinese Brit Burt Kwouk, in *Plenty* (1985), which starred Meryl Streep as an Englishwoman whose involvement in the resistance during World War II forms the peak of life against which everything that follows brings nothing but disappointment and an inconsolable sense of emptiness. Not a cheerful picture. Mr. Aung is



HAND PICKED

While you do not lead the enviable life of footie legend David Beckham, he of the many perfect haircuts and the pop star-fashion wife, you can wear his clothes. Continuing his collaboration with Swedish retail giant H&M, the sportsman picks his favorite 2015 pieces to create Modern Essentials Selected by David Beckham—otherwise known as your new wardrobe. The collection focuses on the season's important pieces, all updated classics in terms of fabrics, colors, and fits. What to get: the perfect white poplin shirt, the summer-weight linen blazer, or the chalk-washed denim jacket. You can even dress like David down to your skivvies with his new Bodywear collection. Think loungewear pieces like henleys and raglan-sleeved shirts in dark blue, gray melange, and off-white with accents of orange or stripes. He says, "Each piece is a new wardrobe classic that will update every man's spring wardrobe with great style." If David says it's cool, well, put it on. hm.com.

a diplomat like her husband and makes a tiny appearance as a dinner party guest. How eager he is to impress his hosts, at the time still colonial masters over much of Asia, with his sophistication and his command of Western culture. He waxes ecstatic over Ingmar Bergman. In the scene is that paragon of Englishness John Gielgud, who watches this Oriental in a tuxedo with seething contempt.

Amazingly, Hollywood sent up this Orientalism itself in what has become a cult classic, *Big Trouble in Little China* (1986), directed by John Carpenter and starring Kurt Russell as a well meaning would-be hero, brimming with self-confidence but falling short in skill as he is quickly sucked into the netherworld of Chinatown. In this movie, it is Kurt Russell's character that is the buffoon (though full of sex appeal and charm), while the Oriental villains (in particular the mysterious Three Storms) are avatars of cool. Recalling the movie in an interview in 2011, Carpenter says of Russell's character: "I came upon the idea of making this white guy, who's a complete idiot, and all the Asians around him are completely competent. He thinks he's doing well—he's a blowhard—but he doesn't get it at all." Even the baddest of the villains, the bearded, silk-robed 2,000-year-old tai-pan David Lo Pan (played by James Hong) is cool. His is a badness that is badass. He is old, to be sure, and has to resort to kidnapping to get the green-eyed babes for which he has such a penchant, but his wit is far sharper than the would-be hero's and he can emit lethal rays from his eyes. Now who wouldn't want that? hm.com



Paul Smith



The unusual complication in Dressage L'heure Masquée offers wearers the opportunity to escape time.

MAGIC HOUR

A poetic complication takes away the pressure of time.

In the world of watches, a complication provides additional information beyond the time. It can range from the very useful like the day and date or chronograph, to the more fanciful such as the moonphase, repressing the lunar cycle, or the minute repeater, a function that announces the passing of the time with a chime. Then there are complications that are more poetic like the mechanism found in Hermès' Dressage L'heure Masquée. On its milk-white face, there is no hour hand, so when you look at your wrist, you cannot read the time.

A complication that takes away time seems to defeat the very purpose of wearing a watch, but that is exactly the point: to release you from the relentless pressure of hours, minutes, and seconds tick-tick-ticking away. It's perfect for moments that you wish would never end like, say, a chance meeting with an old friend or the last day of vacation. And when you want to rejoin the world, a push of the crown button reveals the hidden hand (it has been under the minute hand all along), which promptly snaps to the correct hour indicator. Once the pressure is released, the hours vanish again beneath the rhythm of the minutes.

This eccentric presentation of time is just what you'd expect from the French house whose history, according to Philippe Delhotal, creation and style director of La Montre Hermès, "shows its willingness to pamper and surprise consumers with exceptional pieces embody-

ing a unique level of craftsmanship and innovation." Think of the Le Flaneur bicycle, the Nautilus pen, or any of its leather goods with expertly hidden seams—all made well and, more importantly, imbued with a sense of emotion that leads you to dream.

"Time is a friend," he continues, "and Hermès has always had a special relationship with time." When developing the house's special watches, the director looks only to the extraordinary creative portfolio of the Hermès universe, and the result is this new way of thinking (or not thinking) about time. See also L'heure Masquée's older brother, the Arceau Le Temps Suspendu, which actually stops time by pivoting the hour and minute hands to a neutral position. "[Both watches] are fine examples of this philosophy," adds the horology veteran, who promises to keep on surprising people with more pieces that interpret time in a different way.

When asked about his philosophy about time, Delhotal remarks how "[it] is a very precious and high-quality commodity, yet you cannot buy it. For somebody like me who is always running after the time, I definitely think it is the most beautiful luxury we can ever dream of." A house known for its exclusive goods has conquered what is considered the greatest of luxuries. By hiding or banishing, freezing or masking the hours, this watch has bought you more time. **ff**

Greenbelt 3, Makati City.

A man with short brown hair is sitting on a wide, grey concrete ledge. He is wearing a bright blue blazer over a black t-shirt, blue trousers with rolled-up hems, and black slip-on sneakers with white soles. He is looking off to the side with a serious expression. The background is a clear blue sky and a concrete wall.

P e d r o

SHANGRI-LA PLAZA EAST WING

GREENBELT 5

BONIFACIO HIGH STREET

LUCKY CHINATOWN

SM AURA

SM MEGAMALL

SM MALL OF ASIA

AYALA HARBOR POINT, SUBIC

AYALA TRINOMA MALL

PEDROSHOES.COM

FLY EYES

The enduring style of the aviator is what you need for summer (or any other season).



Even if what's cool right now are, say, Lennon-style circle frames, it's hard to argue against something classic like the aviator. Created for pilots as protection against intense glare when flying in high altitudes, the fat, teardrop-shaped lenses were propelled into popularity when they were most famously seen on General Douglas MacArthur, Paul McCartney, Elvis Presley, and a pre-couch-jumping Tom Cruise in *Top Gun*. Since then, everyone who wanted to acquire that look of coolness, sleek and mysterious, has reached for the aviator. The latest models come in lightweight materials, which take the strain out of wearing them, and more color lenses beyond night-black (though we like those best). But what really makes the style a classic is how it looks good on almost anyone. Put this on for summer: on road trips, jet-ski rides, or just loafing around on the white-hot sand. *Eye Society, BGC, Taguig City.*



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FABIO IDE



A NEW FIT FOR A CLASSIC ICON: THE LEVI'S 501 CT

Global denim brand Levi's, introduced the newest customized and tapered version of its most iconic style, the 501—the first-ever blue jean featuring a timeless straight leg, relaxed fit and signature button fly. Dubbed the Levi's 501 CT, this newest icon was revealed last February 11 at Valkyrie, at The Palace, fired up by Grammy-nominated singer and composer Bright Lights, with media friends, celebrities and influencers from fashion, music, art and other industry leaders were also spotted sporting their pair of Levi's 501 CT to suit their different styles.

The reinvented Levi's 501 CT can be customized for three different types of fits: down-sized, for a slim style; true-to-size, for a classic look; and up-sized, for a roomier, relaxed fit. The undisputed iconic jeans have become a form of authentic self-expression and the ultimate do-anything, say-anything piece of clothing lived and loved by generations. A revamp of the most classic pair of jeans, you can now fashion your own personalized look with the new Levi's 501 CT.



LEVI'S CHARISSE CHUA & KATHS LAUDIT



ISHA NOLASCO & MIGGY CHAVEZ



ANDI EIGENMANN & BRET JACKSON



GRETCHEN FULLIDO



KAREN BORDADOR, ROVILSON FERNANDEZ, JACQ YU & LANI PILLINGER



JACQUE BORGES & LUANE DE LIMA



RICO ROBLES & JANELLE OLAFSON



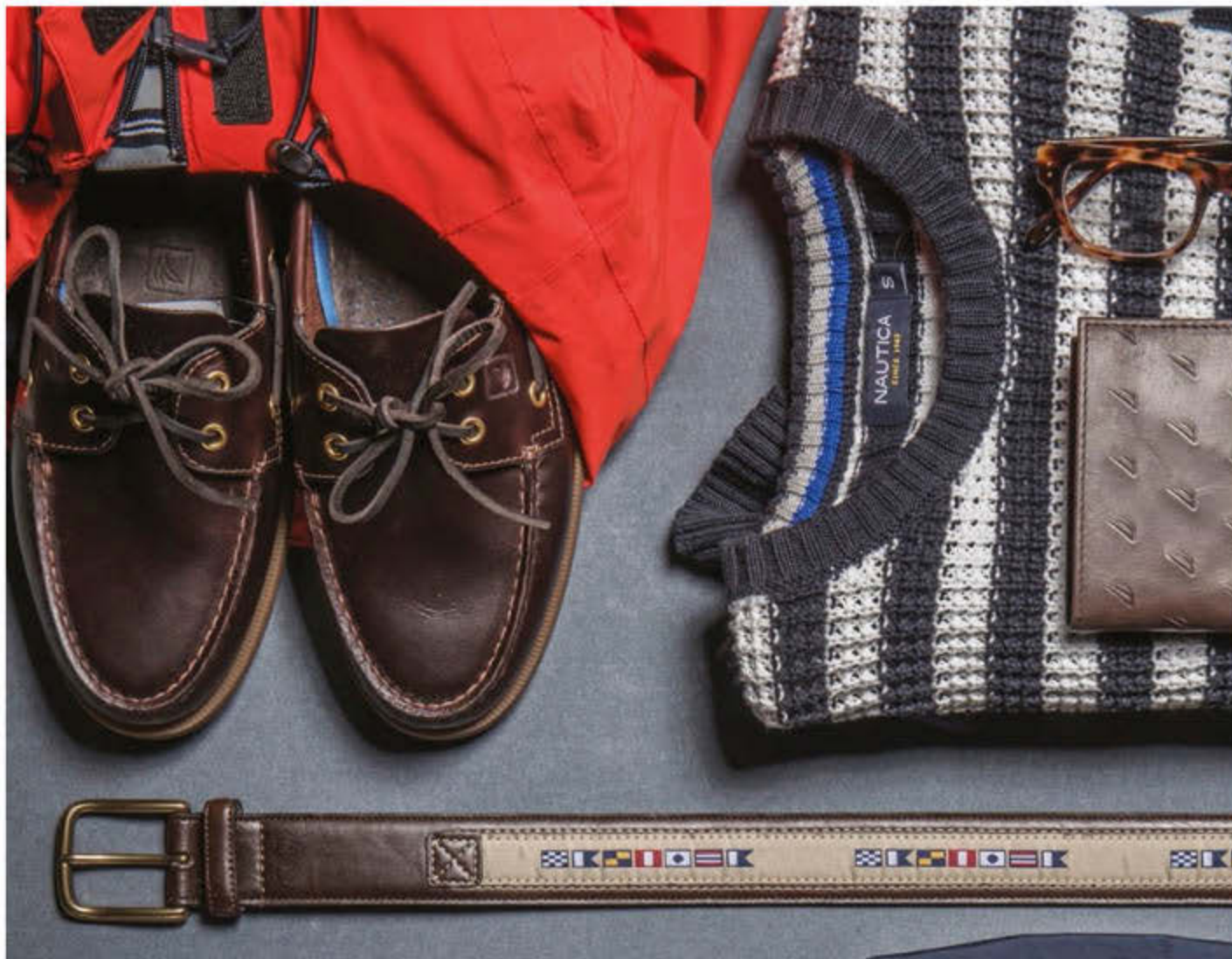
LESHA LITONJUA OF COLD LIGHT



THE LEVI'S TEAM



SAM YG & KATHS LAUDIT



THE GREAT OUTDOORS

On the water, through lonely roads, with leopards and elephants, or up in the air—here's what to wear and where.

VACATIONING ON A BOAT

Nautica orange windbreaker, navy sailing jacket, striped sweater, printed T-shirt (P1,895), white T-shirt, gray T-shirt, flag belt, and embossed wallet. Sperry Topsider boat shoes (P5,295). Linda Farrow eyeglasses (P27,950) at LS Optical.





ONITSUKA TIGER GLORietta 5 | ONITSUKA TIGER GREENBELT 5 | ONITSUKA TIGER SM MEGAMALL | ONITSUKA TIGER SHANGRI-LA PLAZA | ONITSUKA TIGER SM MALL OF ASIA | ONITSUKA TIGER SM THE BLOCK
ONITSUKA TIGER BONIFACIO HIGH STREET | ONITSUKA TIGER AYALA CENTER CEBU | ONITSUKA TIGER CENTRIO MALL | ONITSUKA TIGER AYALA FAIRVIEW TERRACES | ONITSUKA TIGER SM CITY CLARK



HITTING THE WAVES

Gap gray hoodie (P2,950) and brown cargo shorts (P2,450). Vilebrequin printed swim shorts (P11,500). Chambray shirt (P1,000), Rubber Tree belt bag (P2,900), Tali Ti Amianan orange-and-yellow wristband (P150), and Famous surfboard wax (P95), all at Coast Thru Life. Vans green sneakers (P2,298) at Shoe Salon. Tod's green-and-white bracelet (P10,950). Heliocare sunscreen.



MEETING LOCALS (OF THE WILD KIND)

Hackett olive safari jacket (P44,500). Gap white henley (P1,450) and khaki cargo pants. Penfield camouflage safari jacket (P5,990) and Herschel tan wallet (P2,890), both at General. Tod's suede Chelsea boots (P34,500). Eterno snakeskin bracelet (P3,600).



FLYING AROUND THE WORLD

Hackett linen double-breasted sport coat (P46,500). Purple Label by Ralph Lauren madras shirt (P31,000), orange polo shirt (P20,500), and braided belt (P9,500). Polo Ralph Lauren cream linen pants (P10,500). Lyle & Scott seersucker shorts (P2,270) at General. Tod's white moccasins (P26,500). Brooks Brothers needlepoint wallet (P8,450). 3.1 Philip Lim for Linda Farrow eyeglasses (P13,950) at LS Optical.



HITTING THE ROAD (ON A BIKE)

TCB denim jacket (P11,500) and Fullcount cream T-shirt (P2,500) and selvedge jeans (P12,300), all at Signet. Marlboro Classics raglan T-shirt (P2,950), cowboy boots (P21,950), and mechanic belt (P3,250). Converse black sneakers (P2,090) at Shoe Salon. Herschel brown wallet (P2,990) at General.

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PLAY IT COOL

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FOR YOUR SKIN Think of this as an ingestible layer of armor that binds to the architecture of your skin. Its high dose of Fernblock, a natural sun shield, and vitamins C and E boost the effect of topical sunscreen. One capsule in the morning (and every four hours if you'll be out all day) provides immediate protection. It's that easy. *Heliocare Ultra Oral Capsules* (P2,800 for 30 capsules), +632 244 69 92.



FOR YOUR FACE In summer's heat, a gel cream moisturizer (versus an oil-based lotion) sinks instantly into skin—and not off your face. This water-packed formula seals in hydration longer, but the more immediate effect, as in a few seconds after application, is a sensorial burst like a cool splash of water on a blazing day. Feels weightless and looks natural, too. *Lab Series Age Rescue+ Water-Charged Gel Cream* (P3,200 for 50 ml), Rustan's Makati.



FOR YOUR HAIR John Allan's luxury grooming line was developed with insight from his many clients, so what you get is what you really want—including this water-based pomade that's perfect for summer. Though it provides a light, pliable hold, it still creates texture and definition to highlight that expensive haircut of yours. What we like best? It smells clean (not distracting) and, after a long day, washes out easily. *John Allan Matte Pomade*, Rustan's Makati.



FOR THE REST OF YOUR BODY Reach for this for when you want something uncomplicated but, like the English-born Dunhill, always elegant. This is more summer-up-in-the-mountain than by-the-sea. Starts out peppery and fades into that oud-y, woody scent. Most important, it's never strong, and that is what you (and the people around you) will appreciate in the heat. Best used at night. *Dunhill Desire Black* (P4,150 for 100 ml), Rustan's Makati.

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The Monde Selection is to consumer goods, including beverages, what the Michelin Star is to hotels and restaurants. Products from all over the world are rigorously tasted, tested and granted Bronze, Silver, Gold and Grand Gold awards. Becoming a part of the Monde Selection means that a product has an internationally renowned quality, a feat achieved by San Miguel Premium All-Malt, San Miguel Super Dry and Cerveza Negra collectively known as San Miguel Lifestyle Brews.



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Golden Brews

Cerveza Negra received a Gold Medal from the Monde Selection for its lusciously dark lager, bold flavor and caramel undertones topped by a creamy frothy head.

San Miguel Super Dry also won a Gold Medal for its brilliant light amber lager and strong aromatic hop notes that yield an overall crisp taste and elegant quick finish.

The golden lager and smoothness of the San Miguel Premium All Malt not only won the Grand Gold Medal but also the International High Quality Trophy for having won for 3 consecutive years.

Clearly, these three beers prove that our local brews by San Miguel are more than able to make global news when it comes to bringing beer drinkers a distinct world-class drinking experience.



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MARCH 2015

NOTES & ESSAYS

AUGUSTO ANTONIO AGUILA

ON PLAIN JANE

TIM TOMLINSON

ON JANE ASHER

XIAO CHUA

ON BONIFACIO

EDITED BY SARGE LACUESTA
ARTWORKS BY JORDIN ISIP
IMAGES COURTESY OF BLANC GALLERY

NOTES & ESSAYS

I

THE FUNCTIONAL VALUE OF THE PLAIN JANE

She would tell me and my cousins that if ever we decided to get married someday, we should choose a simple woman who knows how to run the house.

AUGUSTO ANTONIO AGUILA

I never had the chance to meet my grandfather; he died the year before I was born. My grandmother always talked about him when she was still alive. There were pictures of him hanging on the wall. He had Portuguese blood and my grandmother told me he was a lawyer by profession and was fondly called the Paul Newman of City Hall. I totally agree with her because the man in those sepia photographs looked every inch a '50s movie star. She also told me that there were many women who threw themselves at him since he was also well-built and stood almost six feet tall. My *lola* proudly said that she may be a plain Jane but my grandpa chose her and not the other more attractive broads, some of them famous movie stars of that time and beautiful socialites. I still remember their names but there is no point in mentioning them anymore.

Telling interesting stories about how she took care of my grandfather was a major source of amusement for her. She said that probably one of the reasons why my *lolo* stuck it out with her was that she was really a

good housewife. Everything was ready when he woke up in the morning like his breakfast, the clothes he would wear for work which were all neatly pressed, his shoes which she had scrubbed and polished. Similar things would likewise be ready by the time he came home. She treated my grandpa like a king and performed her role of housewife like it was the most important thing in the world. Their marriage lasted until the day my grandpa died.

My grandma loved to give us unsolicited advice about many things, which ranged from how to do well in school to practical tips on how to save money, how to behave properly when there were visitors in the house, how to make use of our time wisely, etc. But the most memorable of all was her advice on choosing a lifetime partner. She would tell me and my cousins that if ever we decided to get married someday, we should choose a simple woman who knows how to run the house. Her story would again go back to how she met my grandfather and how she remained faithful to him, and he to her.

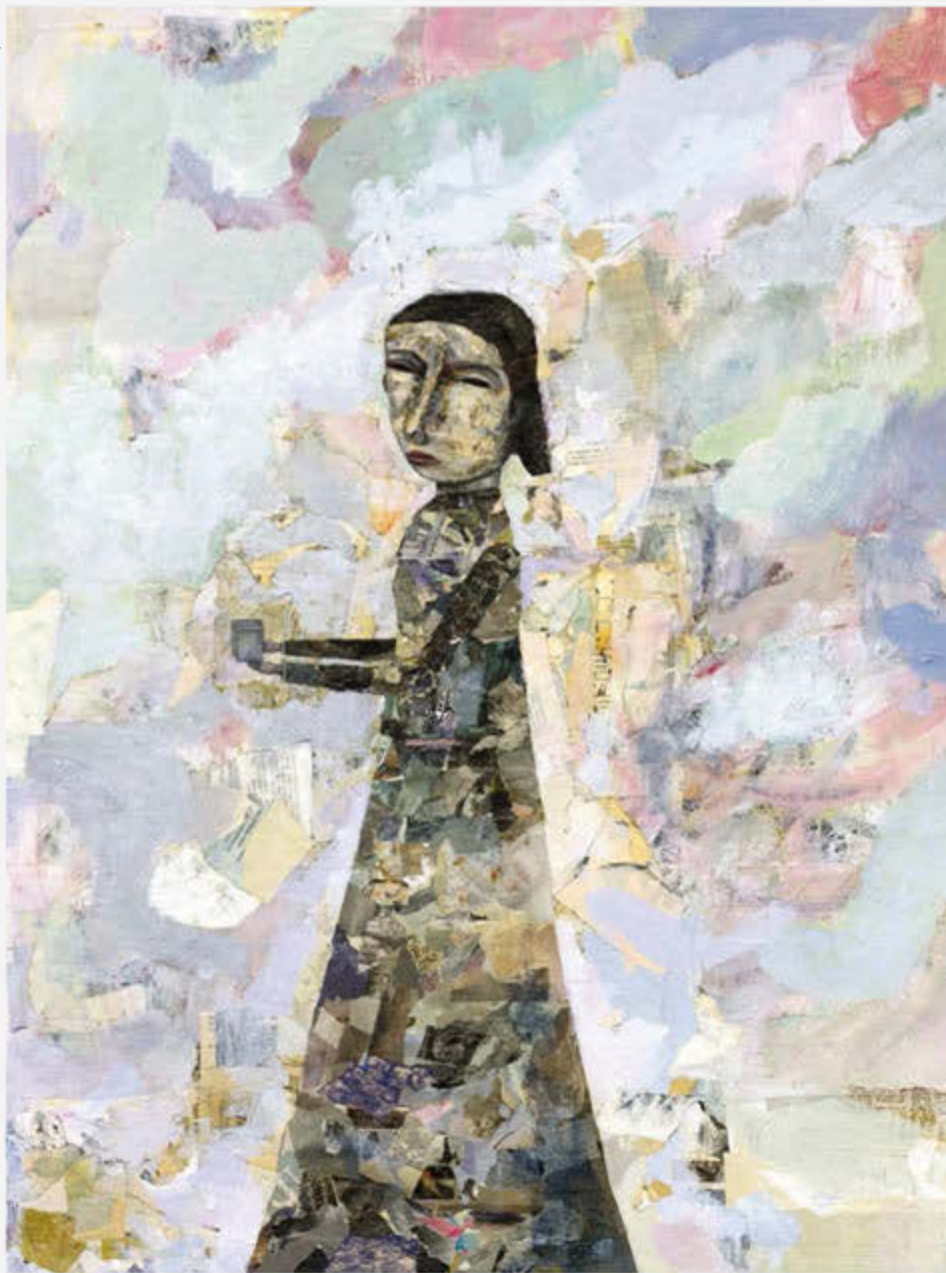
I never told her that marriage didn't appeal to me. I just kept my mouth shut. There was no point in disappointing her. She said that a beautiful woman can give men a hard time and that they were bad news. She reiterated that the best thing to do was to choose someone who's not very concerned about her looks because a beautiful woman has nothing else to offer a man but her beauty—something that didn't have much value. She didn't explain why. When my grandmother said something, we didn't dare argue with her. She was always right. I found it strange that my grandmother would think of herself unattractive. She laughed out loud when I told her that she looked like Norma Blancaflor in her old pictures. She hugged me and said that his only *apo* obviously loved her very much because I thought she was beautiful. She said I was *bo-*

lero. I would try to convince her that she was beautiful but I knew she never believed me.

My mother, on the other hand, was a beautiful woman. My grandmother said that my mother was lucky because she inherited my grandfather's good looks. My mom married young. She was seventeen and my dad was eighteen when they got married, and the marriage lasted only ten months, and this was way back in the '60s, decades before Britney Spears' one-day marriage to her nameless boyfriend. My grandma said that since my mom was an only child she was spoiled rotten. She didn't know how to cook or wash and iron clothes, and she always got what she wanted because she was pretty. My grandma said that my mother failed as a wife because her beauty was the most important thing to her.

Honestly, I love my grandmother more than my mother, but I admired my mother more because there was no one like her. People stared at her and men's heads turned when we went out shopping and she reveled in the fact that people admired her for her pulchritude. In the house, she didn't have much use because she found doing household chores a bore. When she wasn't busy, she would read to me the storybooks she bought me or we both listened to 45rpm records we liked on the Quadrophonic. She told me interesting stories about her many suitors when she was still single and that marriage was a big mistake and that the best thing that came out of that marriage was me.

Today, when I look around, I see a lot of handsome men with plain-looking girlfriends. This remains a mystery to me since men in general, especially in this country, usually make the first move to get to know women who interest them. My friends and I would often argue about this strange cultural phenomenon which seems to have been going on for centuries now. A female friend, also a pretty academic, echoed the same sentiment complaining that her friends who were less attractive than her had gorgeous boyfriends. We went to the extent of blaming the mass media for perpetuating this trend. We cited the fact that the most successful love teams in Philippine movies, then and now, often paired the wholesome pretty girl next door with a boy who is better looking. It is almost never the other way around. Television commercials also portray beautiful women as too obsessed with their skin, their lovely tresses, fashion, beauty products, and vanity while plain Janes are depicted as sensible individuals who are mostly preoccupied with making sure that their husband and children's shirts are spotless; that they are capable of saving a few pesos on bath soap and detergents, bleaching powders, floor wax, chicken cubes, baby powder, energy saving devices, shampoo sachets, ketchup, milk and chocolate drinks; that they are more reliable in ensuring that the household is spick and span; and that their family's needs are more important than their own. These simple, ordinary-looking



women hired as endorsers of such products somehow give men the impression that plain Janes are a safe and an uncomplicated choice unlike beautiful women who are deemed by society as “high maintenance” and end up as mere trophy wives or girlfriends. While men are normally lovers of beautiful women, beauty kind of poses a threat to the universal dream of having a stable family.

The portrayal of beautiful women in movies and literature does not help either. They are often depicted as cold, heartless and manipulative home wreckers, somebody you cannot trust. They are likened to sirens who lure men to their death. The list can go on and on: Lola, the cold-hearted femme fatale in Josef Von Sternberg’s film *The Blue Angel* played by Marlene Dietrich; Lily, the heartless beauty in Mario Vargas Llosa’s *Bad Girl*, the pretty blonde girl who causes the boy’s heartache in *Cinema Paradiso*, Estella, Pip’s true love in Charles Dickens’ *Great Expectations*, Lavinia Arguelles in the ‘80s blockbuster *Bituing Walang Ningning*.

If a beautiful woman takes family life seriously, people, particularly plain housewives,

become suspicious of her, thinking that she is always up to no good. Giuseppe Tornatore’s film *Malena* proves this by showing that beauty is both a blessing and a curse, a source of power, a precious attribute that can actually cause a woman’s victimization—used by men and hated by other women.

I have encountered many women and a good number of them feel happy and even ecstatic when the men they date tell them that they love them for their simplicity, a term men use to mean plainness. A plain Jane usually attracts more potential husbands because of the fact that simplicity has become a truly endearing quality and ironically a marketable product in a world that puts such high premium on beauty and looks. A plain Jane has been accepted and advertised by the culture as someone who can provide men something lasting and permanent and the demand for them is quite high.

My friends and I can discourse about this all day, but when someone asks the question *What if it is true love?* We suddenly just keep quiet, nod our heads, because no one can argue with love and what it does to people until

one brave soul in the group says in a haughty manner: *Love is nothing but an illusion.* But then again that is an entirely different matter.

AUGUSTO ANTONIO AGUILA

Essayist, fictionist, teacher

II JOHN PERSON, PAUL PERSON, JANE PERSON

Consider Paul’s pre-Jane contributions to the genre: “P.S. I Love You,” “Hold Me Tight,” “Love Me Do.”

TIM TOMLINSON

In 2011, I took an assignment to teach writing to international students at New York University’s Shanghai campus. I was new to China, didn’t have the language, so what did I plan for our first Shanghai weekend? I checked the film schedule at Alliance Francaise and, to my surprise and delight, that Saturday featured a screening of *Deep End* (1971) by Polish-born, London-based director Jerzy Skolimowski.

Deep End was one of the rare great 1970s films that had never made it to video or DVD. I’d seen it only once, back in film school in 1979 or 1980, and it left an indelible impression. Set in London (but shot mostly in Munich), it starred Jane Asher, the radiant redhead who was best known as Beatle Paul McCartney’s girlfriend and, for a short time, his fiancée, ca 1964-1968.

Jane Asher. For me, no one more fully embodied the beauty, the insouciance, the esprit of the ‘60s girl than she. The ginger fringe, the mini-skirts, the inscrutable green-eyed stare. I developed a hopeless crush the instant she appeared—I was not quite nine-years old—and my heart broke for her when she and Paul split four years later, because how do you get over a Beatle? But another quality that drew me (and, I’m sure, Sir Paul) to Jane was her appearance of complete self-possession. By the time of *A Hard Day’s Night* (summer, 1964), when the Beatles’ collective persona resolved into distinct musical and public personalities, the question for young identity-seeking hipsters became: Are you a John person (clever, sharp, aggressive) or a Paul person (cute, charming, sensitive)? Jane was with Paul, yes, but she always seemed more a John person (smart, sexy, sophisticated) than anything else. Unlike the rest of us, she was not a satellite orbiting Planet Beatle, even if she sometimes appeared in their pictures.

The Shanghai screening confirmed this impression. There she was, Jane Asher, big

as life, swinging London icon in go-go boots, mini-skirts, micro-minis, bikinis ...then (breath getting short here) topless, and, finally, climactically, heart-stoppingly nude. Fully nude. Swirling-around-in-a-blue-lit-pool nude and oh-my-god was the crush reignited, along with its accompanying heartache.

I left the screening with Jane Asher on my mind. I became a Jane person, too.

It is widely supposed that Yoko Ono's influence on John Lennon was significant, perhaps pernicious. Certainly she enabled John to make discoveries—some complicated and unpleasant (the thorny and meandering “Revolution #9”), others stark and revelatory (his first post-Beatles LP, *John Lennon/Plastic Ono Band*). What influence, I wondered, did Jane Asher have on Paul? The research I undertook to answer that question—biographies, articles, websites, and song after song after song—was thoroughly delightful, if at times poignant, and its answer conclusive: vast, to say the least, and its beneficiaries include not only Paul, but all of us who love music, and who get from music, to paraphrase Greil Marcus, a sense of promise our own lives fail to provide.

Remember, Paul and Jane met in 1963, when “she was just seventeen,” and already something of a celebrity herself. She interviewed the Beatles for the BBC's *Juke Box Jury* programme. John was aggressive and crude (read: insecure and intimidated), and Paul was affable and gallant (read: Paul). Jane was charmed, a relationship was born. It lasted until mid-1968, at which point Paul had become somewhat less than gallant, indeed, (passively) aggressive and, arguably, crude. Jane returned to the London home she shared with Paul, to discover him in their bed with another woman—an American, no less, with the decidedly unmelodious name of Francie Schwartz. In between charmed meeting and traumatic break-up, in the enchantment, the spell, the torment, and the misery of the Jane years, Paul composed some of the most enduring love songs of the 20th century.

Consider Paul's pre-Jane contributions to the genre: P.S. I Love You,” “Hold Me Tight,” “Love Me Do.” Simple to simplistic, inoffensive to pleasant, lyrically jejune—the musical equivalent of postcards (which, for the record, I love), or e-mails with emojis (which, for the record, I loathe). Then, in less than a year of Jane, we see “All My Loving” with its in medias res opening and its relentlessly urgent pace; “Things We Said Today,” an upbeat love ballad torqued by a minor key; and “And I Love Her,” whose bittersweet tonal ambiguities hint at dark complicated currents just beneath the lyrics' idealized romance. Would Paul have grown so far so fast without Jane? Quite possible—he's Sir Paul, one of the rare, the touched, the anointed. But by 1964, John, George, and Ringo had moved into tony London suburbs where, when not on tour (which wasn't often) they languished in television and marijuana and alcohol. By con-

trast, Paul remained in London and moved into the attic of Jane's family home at 57 Wimpole Street. This is where the McCartney learning curve accelerated at warp speed. Without Jane, or someone very like her (and her family), Paul's growth would certainly not have been as dramatic.

How can I make so certain a claim? Because in one year, with Jane, through Jane, or under the influence of Jane, McCartney's writing evolved from pop generic to personal, complex, and psycho-sociological (all those qualities typically applied to Lennon)—evolved, in short, from pop to art.

One of the great dramas of mid-1960s rock songs, that period when rock ‘n’ roll became rock, was the collision between inexperienced working class scruffs, those unwashed lads from the other side of the tracks who didn't know which side of the plate the fork went on, and their sophisticated and hitherto obscure objects of desire, the daughters of the aristocracy (or what passed for it), with their fashionable clothes and bon vivant behaviors. Dylan's “Like a Rolling Stone” and The Rolling Stones' “19th Nervous Breakdown” are two famous examples in which musically gifted angry young men take their posh intimidating girlfriends down a peg or two. The Beatles contributed their share. Most are attributed to John: “Ticket to Ride,” “Day Tripper,” “Norwegian Wood,” “Girl.” Paul, the story goes, wrote the silly love songs. And no doubt he did—but not when he was with Jane. Jane took him on a roller coaster ride that peaked with rhapsodies (“She's a Woman”), plunged to tantrums (“I'm Down”), with pleas and put-downs (“You Won't See Me,” “Drive My Car”) along the way.

One reason was Jane's independence. She gave as good as she got (or nearly). If Paul could pursue his career, as he must, then she would pursue her own (acting). If Paul could take lovers in that pursuit, then Jane could take hers. This is not the posture of a typically submissive Merseyside girlfriend, and young Sir Paul was flummoxed. On *Help!* (1965), he travels from smitten (“I've Just Seen a Face”), to bewildered (“The Night Before”), to vengeful (“Another Girl”). On *Rubber Soul*, later that same year, he's beside himself with pain in “You Won't See Me” (“I just can't go on/ if you won't see me”), then gleefully derisive in “I'm Looking Through You” (“you were above me/ but not today”). “We Can Work It Out,” a Jane-influenced “lover's quarrel,” presents one side of the argument: Paul's. And if this argument is the best he could produce, it's no wonder she spun him around like a top. What the song shows is that while Paul had his position, Jane resolutely had her own, and she's wasn't budging, and she didn't even have to state it to win. Westminster girls are that slick.

If class discrepancy bothered Paul, that didn't stop him from soaking up whatever culture Jane and the Ashers provided. They played classical music at home and introduced Paul to art with a capital A. Soon he



was attending concerts, recitals, gallery openings, collecting art by Magritte, attending plays by Jarry, talking film with Antonioni, and listening to new sounds by Bach, Berio, Ornette Coleman, Sun Ra, and John Cage. Quite a distance from the barber shops and roundabouts of Penny Lane; quite a distance, too, from his band-mates partying in the culturally conventional suburbs.

The first masterpiece of this collaboration between Paul and his muse was born in a dream Paul had in the attic bedroom of the



Asher home. He woke with a melody in his head, a melody so haunting and complete he was certain that he'd heard it before and unwittingly absorbed it from an earlier source. He tested it on various friends and experts by humming it or playing it on the piano. Where, he wanted to know, had he heard this melody before? And everyone told him the same thing: nowhere. It originated with or through Paul. Doubts of its provenance aside, he began to apply lyrics, which at first failed adequately to serve the melody's melancholy.

Meanwhile, the struggles with Jane persisted. Career obligations pulled them apart, reconciliations (at the Asher family home) brought them together. You get the sense of a young couple in love, but bewildered and exhausted by love's requirements. You get the sense of a young couple who could not work it out. And in that fatigue, the young couple went off for a short holiday in Spain. On the drive from the airport to the resort, with Jane asleep on his shoulder, Paul's mood carried him to a simpler past, and the lyrics he'd been search-

ing for finally arrived. "Yesterday/all my troubles seemed so far away..."

The resulting record is chamber music, a string quartet with guitar accompaniment, and Paul's voice milking the deeply sad, perfectly simple lyrics. It was as if the spirit of Franz Schubert had visited him.

By 1966, things were getting wiggier—the hair longer, the skirts shorter, the bellbottoms bellier. The Beatles responded with *Revolver*, which essayed new forms (Lennon's droning tape-looped "Tomorrow Never Knows," Har-

rierson's Indian-inflected "Love You To"), but it's the Paul/Jane drama that takes central stage where it drives Paul to higher highs and deeper lows. "Good Day Sunshine," "Here, There, and Everywhere," "Got to Get You into My Life": these celebrate love's excitement and delicious intimacy. But their flip sides, one deriving directly from the Jane agonies, the other from their cauldron, might each qualify for saddest song of all time. "For No One," a waltz, depicts the forlorn lover as something less than a footnote to the woman who's left him so far behind ("You stay home/she goes out/she says that long ago she knew someone/but now he's gone/she doesn't need him"). It's that "long ago" that does it: how is it possible that the securities of love can vanish so quickly, so conclusively? That's a question I remember asking on the corner of 7th Avenue and West 10th Street watching my former girlfriend walk away with friends laughing, probably, I thought, about me. And when I turned away that night and entered the Christopher Street subway, I joined all the lonely people that Paul wonders about in "Eleanor Rigby," his other 1966 masterpiece. In "Eleanor Rigby" Paul's pain elevates to vision; he transcends himself and addresses the human condition. The string quartet of "Yesterday" is doubled, John and George add their voices to the chorus, and a set of lyrics indebted to the emotional tutelage of Jane Asher begins to find its way into anthologies of poetry taught in universities.

The relationship's closing number might be its least memorable but it's appropriately bipolar, 1967's neo-psychedelic bauble "Hello, Goodbye." In another two years, marked by infidelities, increasing drug use, trips to India, and Jane is out of the picture. Paul's musical imagination turned away from romantic strife toward others' stories ("She's Leaving Home," "The Fool on the Hill," "Rocky Raccoon"). The silly love songs spring up ("I Will," "Oh Darling") and become, in the post-Beatles '70s, something of a manifesto.

And Jane?

One of the great things about the Paul-Jane relationship is its principals' categorical moratorium on providing fodder for the gossip mill. The silence suggests deep, mutual respect, which leads me to suspect similar depths in the lyrics of the songs. Jane's career carried on, with high, sustained achievements in television, film, stage, and later as an author, television personality, and activist. Thinking about her while walking around the streets of Shanghai returned me to one of the moods that animated my adolescence, and I found that melancholy oddly comforting, like reconnecting with an old friend. I want to thank Jane for sticking up for herself, and for causing Paul so much educational pain. I suspect Sir Paul has already thanked her.

TIM TOMLINSON

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DEEP WATER, 2015

THE CASE FOR ANDRES BONIFACIO AS THE FIRST PRESIDENT OF THE PHILIPPINES (AN EXCERPT)

The key to understanding
Andres Bonifacio's government
is to know the spirit or the meaning
of the name *Haring Bayan*.

What is a *Haring Bayan*?

MICHAEL CHARLESTON "XIAO" CHUA

As early as 1993, there was already a position made by established Katipunan experts and historians Dr. Milagros Guerrero, Ramon Villegas and Emmanuel Encarnacion that Andres Bonifacio, not General Emilio Aguinaldo, was the first president of the Philippines. They cited the fact that by the time the Philippine Revolution erupted in 24 August 1896, the Katipunan was not a just a mere organization but was transformed into a revolutionary government according to documents. And as

the leader of the Katipunan at that time, he became its president.

According to Guerrero, Villegas and Encarnacion, "The governments that succeeded Bonifacio's essentially republican Katagalugan government could only proceed from it." The fact was that Aguinaldo's leadership of the Revolution derived its authority from having wrestled it from the Supremo of the Katipunan by his execution in Cavite in May of 1897.

The date and the significance to the Aguinaldo government of the start of the revolution was underscored by the preamble of the provisional constitution for the Biak-na-Bato Republic: "The separation of the Philippines from the Spanish monarchy and their formation into an independent state with its own government called the Philippine Republic has been the end sought by the revolution in the existing war, begun on the 24th of August, 1896."

The date and the election that happened during the start of the revolution was corroborated by a draft document of Bonifacio's appointment of Mariano Alvarez as over-all chief of all the revolutionary forces in the province of Cavite dated 26 August 1896 in Kalookan: "*Ayon sa pinagkaisahan sa ginanap [na] pulong ng Kataastaasang Kapisanan [noong] ikadalawang puo't apat nitong umiiral na buan tungkol sa paghihimagsik (revolucion) at sa pagkakailangang maghalal ng magsisipamahala sa bayan at mag aakay ng hukbo...*"

This was also corroborated by the memoirs of General Santiago Alvarez, which was based on numerous testimonies he collected, when

he mentioned that during the 24 August 1896 meeting of the *Kataastaasang Kapisanan* at the barn of Tandang Sora in Bahay Toro, Kalookan, Bonifacio assigned ranks and positions in the army. Further giving evidence that on that day he formalized the establishment of the Revolutionary Government with its own army that was different from the *Katipunan* as a mere secret organization.

BONIFACIO LEADERSHIP FUNCTIONED AS A GOVERNMENT

The lack of historical material on the *Katipunan* government with only a few surviving documents was suddenly augmented by the recent access that we have to about 150 *Katipunan* documents that the guardia civil veterana confiscated during the Philippine Revolution that are now stored at the Archivo General Militar de Madrid (AGMM). Historian and *Katipunan* expert Jim Richardson compiled some of them with notes in his book *The Light of Liberty: Documents and Studies on the Katipunan, 1892-1897*. Although Richardson himself admits that, “the documents do not spring any huge surprises,” and that the geographic area of the source of the documents only came from the area of Southern Tagalog specifically the provinces of Manila and Cavite, the documents were important because they showed that *Katipunan* actually had a centralized working government. The different letters, decrees and minutes from different chapters of the *Katipunan* and from Bonifacio himself proves that fact that the *Katipunan* as an organization by 1896 was in itself working like a government, a system which was already in place when the *Kataastaasang Kapisanan* decided to start the revolution and formalize the government.

In the *Katipunan* documents, the highest decision making body, higher even than the *Kataastaasang Sanggunian* (Supreme Council—composed by President Bonifacio and his council) was the *Kataastaasang Kapisanan* (Supreme Assembly), which was composed of the Supreme Council along with the presidents of the many *hukuman* or chapters (the *Sangguniang Bayan* and the *Sangguniang Balangay* which were not under any *Sangguniang Bayan*). But Richardson pointed to the fact that in the 1897 documents, in the seals of the *Haring Bayang Katagalugan*, the term *Kataastaasang Kapisanan* is replaced by *Kataastaasang Kapulungan*, which also meant Supreme Assembly, but in a more stately fashion. In my opinion, this is a way for Bonifacio and his people to distinguish the revolutionary government from the government of the *Katipunan* as an organization, but retaining many of the same structures.

A line from the film *El Presidente* was delivered by the Bonifacio actor to the Aguinaldo actor, “Wala na ang *Katipunan* sa Maynila... Pero dito buhay pa ang himagsikan sa Cavite.” This is a historical blunder. Nothing could be further from the truth as retrieved AGMM documents show. One example of Bonifacio’s

government functioning in the Province of Manila would be the Northern District with Isidoro Francisco as *Mataas na Pangulo*. Based in Pantayanin, Pasig, this *Mataas na Sanggunian* had jurisdiction over *Katipunan* group in the provinces of Manila, Morong, Bulacan and Nueva Ecija. Richardson in his book lists some of the AGMM documents that show a functioning government:

1. A letter dated 3 December 1896 from the High Executive (*Mataas na Pamunuan*) informing chapters to assemble at Pantayanin for a planned attack on Pasig on 11 or 12 December.
2. A letter dated 8 December 1896 from Emilio Jacinto to Isidoro Francisco instructing him about taking care of gunpowder and giving guns only to people loyal to the cause and other preparations for the attack on Pasig.
3. A letter dated 12 December 1896 from Andres Bonifacio, who was already in Cavite, to the High Military Council in the Northern District about lost guns and prosecuting those who took them, congratulating them in helping in the *Katipunan* victory in Antipolo, ratifying election of military officers and other concerns.
4. A letter dated 15 December 1896 from the High Council informing chapters to attend a meeting to elect six council members with attached results of the 17 December election.
5. A record of meeting by the High Council dated 18 December 1896 presided by the *Kataastaasang Pinunong Hukbo Emilio Jacinto* on preparations for the planned attack on Pasig.
6. A letter dated 23 December 1896 from Emilio Jacinto to the High Council of the Northern District asking a release of a *Katipunan* offender and inquiring about electric batteries and his plans to test them with dynamites.
7. A demand for donations written about December 1896 from the High Council, identifying themselves with the *Haring Bayang Katagalugan*.
8. A certificate of christening of a certain Patrisia, 23 February 1897 presided by Julio Nakpil and attended by Jacinto, et.al.
9. A certificate of marriage of Geronimo Ignacio to Julia Saguisag, February 1897 presided by Julio Nakpil and attended by Jacinto, et.al.
10. Draft appointment from the high council dated February 1897 of Felicísimo Frineza as fiscal of Binangonan, Morong, in accordance with the authority vested by the “*Kataastaasang Pang Ulo ng Haring Bayang Katagalugan*.”
11. A letter dated 11 April 1897 from Emilio Jacinto to Julio Nakpil asking for news about weapons from Japan or Hongkong.
12. A letter dated 18 September 1897 from the High Council soliciting donations, signed by Julio Nakpil from Sta. Ana, closer to Intramuros, four months after Bonifacio’s death. Despite the lack of existing documents,

whatever was left in the AGMM papers and the Bonifacio-Jacinto letters at the Emmanuel Encarnacion collection is enough to clearly prove a working government, with jurisdiction over *Katipunan* areas, was still in touch with the *Kataas-taasang Pangulo*, Andres Bonifacio, even a few days before his arrest in Cavite, and continued on after his death independent of Aguinaldo’s government.

Jim Richardson clearly sums up the obvious: “...in late 1896 and early 1897 the High Council did function as a form of local government in some areas, particularly to the East of Manila and in the Sierra Madre foothills. Its leaders both civil and military, organized elections, made appointments, planned and fought battles with the Spanish enemy, solicited funds for the revolutionary cause, and tried to deal with the consequences of the fighting on the civilian population.”

Moreso, the *Katipunan* government also had a diplomatic component. A commission based abroad tried to negotiate for Japanese political, military, and financial aid and they also contacted US and French consulates in Hong Kong.

Finally, historians Milagros Guerrero and Zeus Salazar in different publications affirmed Bonifacio’s over-all command of the *Katipunan* army and that he was the one strategizing for the *Katipunan* in the national perspective, in contrast to Aguinaldo’s Cavite tactical operations in the onset of the revolution.

DEFINING *HARING BAYAN* AS THE SOVEREIGN NATION

The key to understanding Andres Bonifacio’s government is to know the spirit or the meaning of the name *Haring Bayan*. What is a *Haring Bayan*?

Contrary to Aguinaldo’s insinuation in his memoirs that *Haring Bayan* means King of the Bayan (*Hari ng Bayan*), Bonifacio was cited by General Santiago Alvarez in his memoirs when he defined *Haring Bayang Katagalugan* as, “...na mula sa Ktt. Pamunuan ng *Katipunan*, hanggan sa kababa-babaan, ay nagkakaisang gumagalang sa pagkakapatiran at pagkakapantay-pantay; namumuhunan ng dugo at buhay laban sa Hari, upang makapagtatag ng sarili at malayang Pamahalaan, na sa makatwid, ay mamahala ang Bayan sa Bayan, at hindi ang isa o dalawang tao lamang. (Italics mine)”

Also, the secretary of Aguinaldo, Carlos Ronquillo y Valdez in his *Ilang Talata tungkol sa Paghihimagsik (Revolucion) nang 1896-97*, translated Aguinaldo’s *Biak-na-Bato Republic* as “*Pamahalaan ng Haringbayang (sic) Katagalugan*”: “Dito rin [*Biak-na-Bato*], nang kailangan na ng panahon[.] uling pinag-ayos ang natatayong ‘*Pamahalaan ng Haringbayang Katagalugan*’, na binigyan ng lalong masaganang kinang na kumislap sa kanyang bagong Konstitusyon... noong unang araw ng Nobyembre nang 1897...”

Also, a handwritten Tagalog draft of Apolinario Mabini’s *Reglamento de la Constitu-*



WHY MAKE BONIFACIO A PRESIDENT

Some say that they don't want Andres Bonifacio to be recognized as a president because he doesn't want Bonifacio to be included in a list of not so good people. His vision and ideology was different from the present government. Others even say that this is as good as demoting Bonifacio. He is already given a higher level recognition, that of being a hero. So why bother? Good emotional point. But this is not an ideological or emotional issue. The fact was that he ran a government with a national character and he was the president. Should we be upholding that fact? That truth?

Some other historians say that Andres Bonifacio should not be made president because we have to revise the textbooks over again and that might confuse the school children. But should historical truth be sacrificed for practicality?

The board of the National Historical Institute, in a unanimous decision dated 7 July 1994 declared that the petition to grant a state funeral for Andres Bonifacio as the head of the Filipino Nation or State cannot be fully granted because it "necessarily reverses the verdict of death by an Aguinaldo-constituted judicial process a century ago against the Bonifacio brothers. The reversal by a contemporary non-judicial act of private entities can no longer change what happened in the past." The state decided before that Bonifacio doesn't deserve the honor of being president because it recognizes the Aguinaldo government's verdict that Bonifacio was a traitor and that his execution was justified.

To recognize Bonifacio's presidency is to recognize the first manifestation of a government of national unity in the Philippines (*lahat ng tumubo sa Sangkapuluang ito*) which eventually led to the birth of the First Constitutional Democratic Republic in Asia, the Republica Filipina, led by President General Emilio Aguinaldo.

To recognize Bonifacio's presidency is to recognize a concept of government that came from the *bayan*, in addition to the *ilustrado* / elite forms of government that we recognize today.

To recognize Andres Bonifacio's presidency is to recognize a form of government that is not just a copy of the Western Style democracy but a concept that came from us—to uphold *puri at kabanalan* to have real *kaginhawaan* that leads to true *kalayaan*. A much needed attitude that each of us, especially our leaders must take into heart, before we can truly walk on the road to genuine freedom and progress.

And more importantly, to recognize Andres Bonifacio's presidency is to give justice to the man who fathered the Filipino Nation. ■

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cion del Gobierno Revolucionario on 23 June 1898, the organic decree that established the revolutionary government of Aguinaldo after proclaiming independence, mentioned *Haring Bayan* as the Tagalog equivalent of *Republica*, take note, in bold highlights: "*Ang Atasan Tigalagda (Gobierno Dictatorial) buhat ngayon kung turan ay Atasan panghihimagsik (Gobierno Revolucionario) na ang tunay na nais ay ang pakikidigma ng upang matiwalag itong Filipinas hanggang sa mga ibang Kaharian sampo ng España ay kanilang kilalanin ang pagkahiwalay at ihanda sa bayan ang bagay na kakailanganin ng upang matatag ang tunay na **Haring bayan** (Republica).*" However, in the published decree, the word was omitted.

If there are two existing Aguinaldo related documents equating *Haring Bayan* into the sovereign nation, then it is a recognition that Bonifacio's *Haring Bayan* had the spirit of a national government and in fact, they derive their authority from it.

ITS OWN CONSTITUTION

One contention of the elites of Cavite in the Tejeros Convention was that the Revolutionary Government of Andres Bonifacio was not a government because it lacked a constitution. Earlier Bonifacio rejected a constitution

that they presented to him for adoption because it was an exact copy of the organic law of the Spaniards—the Maura Law of 1893.

To some historians, the *Haring Bayang Katagalugan* had a concept of a fundamental law. It was written by Emilio Jacinto and it became what was known as the *Kartilya ng Katipunan*.

But the *Kartilya* could be a public document given to new recruits. There's good reason to believe that they had a constitution, an internal one, defining internal finances, structures and regulations (the organizational chart as pointed out by historian Nunag). Although we don't have the later version of that constitution, the "*Casaysayan*" documents of January and August of 1892, and a constitution written by Emilio Jacinto in 1894 that tell us that their constitution was more than a moral code. This constitution even became the basis of what would become the *Biak-na-Bato* constitution.

One of the *Casaysayan* documents, dated January 1892, six months before the Katipunan was formally established, was clear from the start that its intention was to create a state as early as that period "*Isinasaysay na ang mga Capuloang ito ay jumijiwalay sa Espanya mag buhat sa arao na ito at ulang quiniquilala at quiquilalanlin pang Puno at macapangyayare cung di itong Cataastaasang Catipunan.*"

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A woman with long dark hair is lying on her back on a bed with white and yellow patterned bedding. She is wearing a black lace top and looking directly at the camera with a neutral expression. Her arms are extended upwards.

Esquire

DREAMCATCHER

JULIA QUISUMBING MAKES CHOCOLATE BONBONS WHEN SHE'S NOT DOING FLIPS AT WAKEBOARDING PARKS. OPTING OUT OF THE REALITY SHOW ROUTE TO PURSUE HER MANY PASSIONS IS JUST ONE REASON WHY SHE'S A WOMAN WE LOVE.

Words by Marga Buenaventura
Photographs by Joseph Pascual





“Do you think the ghosts would mind if we look around?”

Julia Quisumbing asks.

She's exploring the 20th century estate where we are shooting like a kid discovering Disneyland. In a cramped storage space, where old party paraphernalia makes way for stacks of yellow monoblock chairs, Julia leans in towards an old photo of men in suits. “I love old things,” she says almost dreamily. Her eyes crinkle at a memory. “I even have VHS tapes of old family videos that I still watch sometimes.”

For a moment, you forget who you're with, that the Filipino-American girl nosing around in a house that is possibly haunted is neither a professional model nor an accomplished wakeboarder (though she's sponsored by Stoked Inc.) It is lost on you that she once competed in a reality show and subsequently got booted out after too many absences.

When you meet Julia for the first time, she'll strike you as a little strange. Not in an awful or bizarre way, but more like curious and eccentric. She will gamely tour around an ancient, almost empty mansion with you after a photo shoot, pretending that you are a broker and she is interested in a real estate purchase.

Even after you joke that there might be spirits chilling out at the sofa, Julia just laughs and presses on with the tour. No surprise there—Julia thrives in professions that require some guts, after all, whether posing in front of a camera or negotiating a wakeboard. It is that mark of bravery that helped her stay firm during her reality show stint, when she was being pushed to sign an exclusive contract with the show's network.

“They wanted me to sign a five-year contract,” she shares as we walk past the foyer, which is flanked by two empty fish ponds. One of the caretakers outside looks at her curiously as she animatedly describes the experience. “I was like, ‘No way.’”

Before she can explain why she's not keen on busting out her acting chops anymore, Julia is distracted by the house's huge kitchen. It's a familiar place for her; when she is neither in-camera or underwater, Julia is actually a budding chocolatier. She recently started selling gourmet

Brazilian *brigadeiros*, chocolate bonbons covered in coconut and sprinkles.

This head for business isn't new.

It started after she was gifted with a cash register when she was young, and later on she went to study Hospitality Management and Marketing in Switzerland. “I love money,” Julia declares with a laugh. “But it's more of making money that I enjoy. I love business, buying and selling... it just shows just how the world works and what

doesn't work. I like learning how to create something.”

Julia dreams big—this is true in a number of ways. She's clearly goal-oriented about her career, and says that she aims to devour as many books as she can, because the greatest achievers in the world “have read hundreds, maybe thousands of books.” But she is also a dreamer of the purest kind, attentive to the whims of her unconscious.

“I saw it in a dream,” Julia says. “I said to myself, ‘I would never in my life get one.’ But I dreamt that I had it on me, so when I woke up, I knew I had to do it.”

She is talking about the dreamcatcher tattoo on her back, a lush and minimally colored piece that spans her left shoulder blade. Julia explains that it isn't the first time that her dreams have spoken to her. She says that she's often found answers in her state of sleep about things in her life she's had difficulty in understanding.

It's easy to dismiss it as some kind of new age bullshit. You don't hear about people making life-long commitments to their skin—and their lives, for that matter—after REM kicks in. But it's apparent that Julia knows herself well enough that whether awake or asleep, she's confident in her choices.

“Is the house really for sale?” she asks at the end of the tour. You remind her that it had all been for play, but she reveals that she's actually on the lookout for a house in the area. Should it be up for sale, she tells you, give her a call. Not that this would happen any time soon, but if this house ever appears in Julia's dreams, she might just find the will to buy it from you, ghosts and all. ■

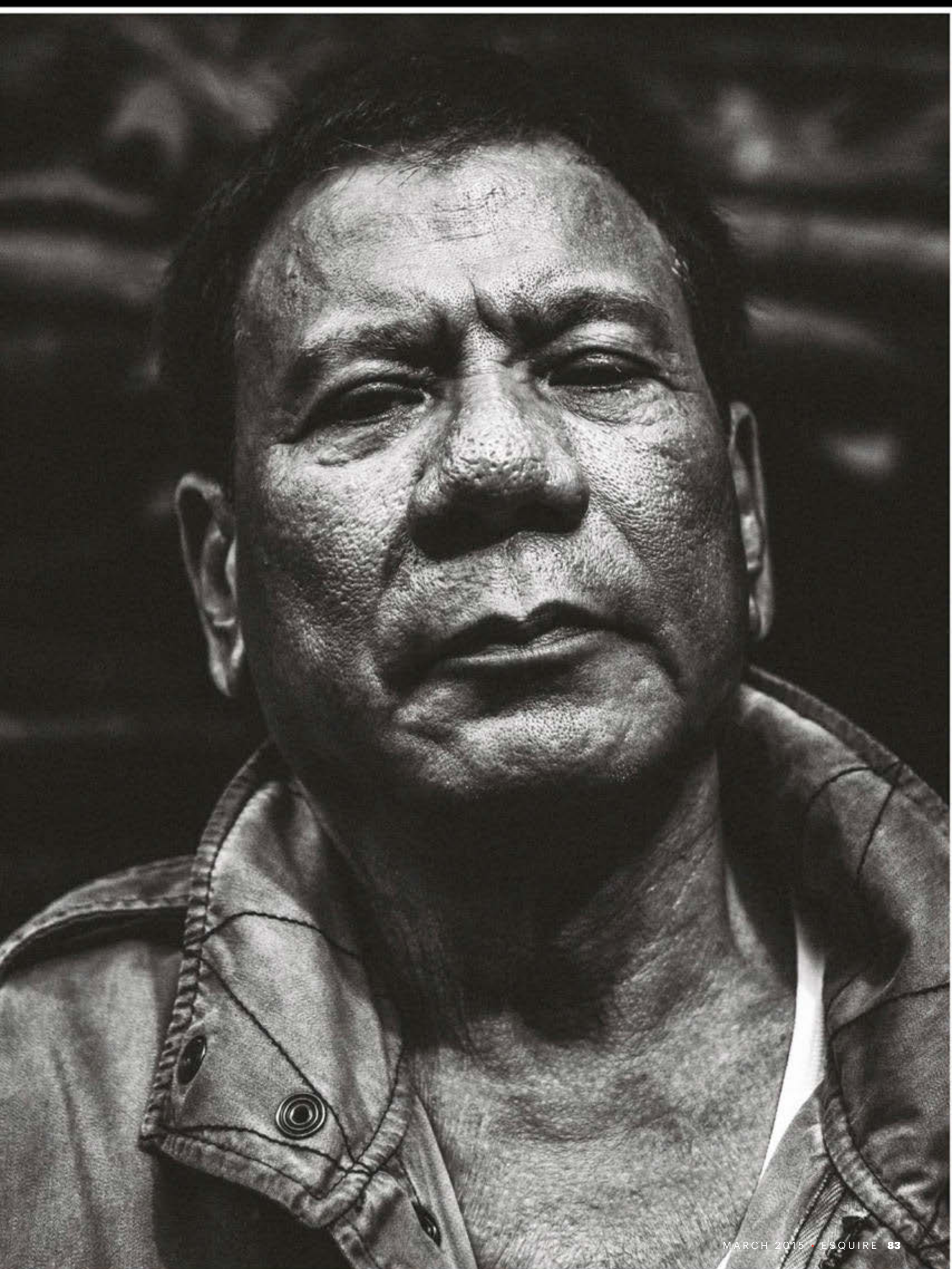
Esquire

HOW TO BE A MAN

THE PASSIONS OF RODRIGO DUTERTE

VIOLENCE, JUSTICE, THE DEATH PENALTY, DIVORCE,
AND THE PROSPECT OF THE PRESIDENCY:
ESQUIRE (WITH A LITTLE HELP FROM SOME
FRIENDS) ASKS THE CONTROVERSIAL MAYOR
OF DAVAO CITY THE TOUGH QUESTIONS.

Photography by
JASON QUIBILAN



RANDY DAVID

► **RD:** What's the first thing you would do if you were elected president and why?

DUTERTE: I'd start with the reformation of the government. Maybe come up with measures to stop the gaps there that would enhance or promote corruption.

RD: How would you stop corruption?

DUTERTE: Well, first of all I would give a warning. Maybe in my inaugural speech, I would tell the country that I would embark on a reformation for the government. The cry of the people is corruption. So we just have to address corruption squarely. I give myself six months to one year to get the desired reforms, to institute the measures to start with. But if I find it really very hard, if in every corner I have a stumbling block, and people start to mess up the judicial processes and due process and everything, I would tell them to not force my hand. Because if after one year I felt that I am inutile, I will declare a revolutionary government.

ESQ: A lot of people said you do not have respect for due process...

DUTERTE: Well those are the people who have abused it. That is pure speculation. Maybe they refer to the killings? That's all speculative. It's a myth, actually.

ATOM ARAULLO:

► **AA:** You are known for your tough stance against criminal elements, and yet

vigilante groups and death squads continue to operate in Davao City with impunity. Do you see this as a slap in the face and a failure of law enforcement?

DUTERTE: No, I don't think so because that has to be proven. DDS (Davao Death Squad) is non-existent. It started during the NPA days, death squads were organized by the government. And it carried on after Martial Law and after the restoration of democracy by Cory (Aquino), and it has really become just a cliché. For every killing there is no identity of the killer or even of the victim. The easiest excuse would really be DDS. But later on, we were able to solve crimes apparently attributed to this DDS. Well, it takes time to erase that kind of mindset from the people. But I will tell you very frankly that I'm a hardliner. I do not fight revolutionaries. I do not have the means. And besides, revolutions have been there. The NPAs have been 40 years in the making. But crimes, especially drugs, kidnap for ransom, which is within the capability of a mayor if he wants to [help], I do my part. I am not a killer, but I'm a hardliner. I do not condone crime, especially drugs. Time and again, I brought out things like threatening people. I say if you do drugs in the city, you put yourself in the line. This goes for [the people in government] as well as policemen and the military. I say, "Would you rather I kill them without warning?" But maybe a warning may be a deterrent for them not to do the nefarious activities in the city. Every mayor must have the right to threaten criminals who operate in the city because that is very detrimental to the lives and safety of the people. I'm trying to promote peace in the city and I don't think we will have this economic level that we're enjoying now, if it were not for maybe, just maybe in my humble opinion, my threats. We do admit that there were some encounters before. But we do not just do it like a man is kneeling down and then we shoot them to death.

ESQ: So how has it been done?

DUTERTE: Well most of them are encounters because people who do drugs really tend to resist justice by refusing to surrender. I mean, look at Manila: there are a lot of killings of civilians there. What about the innocent civilians? What about the kidnapped victims who are never returned to their families? Even after paying for the ransom they just go ahead and kill them. Others maybe just holdup and kill people. It's not a matter of "give me your money or your life," because nowadays they shoot you just the same. Those are the things that can never happen in [Davao]. Whether it's a myth or its truth, I will not, for the life of me, allow criminals to play with the lives of the people. I play with the lives of the criminals.

BIANCA GONZALES

► **BG:** What rule implemented in Davao will work wonders if

it's also implemented in the entire country?

DUTERTE: Just enforce the law. That's what I've been telling the people of Davao City. It's a good day, the sun shines in the east, there's no problem for us here, we start the day smiling. Just don't create fucking problems, or I will go after you. And if at all I'd give you a chance to fight, I would rather you fight it out with me, because that would give me an excuse to kill you! Throw away the problem. At least one less idiot out of this world. Killing criminals is not new to me.

ESQ: When was your first experience with it?

DUTERTE: There was this kidnapping. I was [mayor for only three months] in 1988. Guys from outside of the city kidnapped this Chinese girl, and held her hostage for about two months before returning her. And they had the gall to go up to the house of the victim and have dinner cooked for them. But I was waiting downstairs. So I came out and I said, "*Gobyerno kami*," and they started to pull out their guns, so I mauled [*sic*] them. And I said, "Anybody else who would like to follow, will suffer the same fate."

LOURD DE VEYRA

► **LDV:** What's the most brutal thing you've done to anyone?

DUTERTE: Well if brutal in the sense minus the reason...killing a man is really brutal. [Even] if it's justified, it's still brutal. But if it's not justified, then you just have to contend with karma. I have never in my life killed an innocent person.

ESQ: Do you remember the first time you killed a man?

DUTERTE: Well, when I was young... I was 17. There was a tumultuous fight in the beach. We were young men then and we went to this beach and we were drinking and suddenly there was this... maybe I stabbed somebody to death... something like that. But like I said, the first time was when I went down from the house and I was already waiting for the kidnappers. [Then there was this breakout] in the Davao Penal Colony, and I was the mayor then and I was also assigned to chairman of the Regional Peace and Order Council. I was appointed by President (Cory) Aquino. I was in church when the people whispered to me that there was a breakout in the penal colony, that's on the north side. And I had to pursue them up to the boundary of Davao and Agusan. And I saw the child [they were holding hostage] was inconsolable. I offered myself in exchange if they just released the child, and they did. Then everything was arranged, they surrendered and were brought to another prison, this time in the city of Davao. And while they were there already in detention facing kidnapping charges, in addition to what they were serving at the penal colony—actually one of the hostage takers was a soldier. Because of [his familiarity with his fellow soldiers], he was allowed in and out [of the compound]. But to everyone's horror, in one of his trips outside, he got about two M-16s and one M-14, and brought it inside and started take hostages again. So we had another problem. We were negotiating with them but they forced their way out the next morning and there was a shootout. And unfortunately, an Australian lay minister, a lady, was killed. They allowed the hostages to be brought out, but they refused to surrender. So when I saw a child, too early to die, I lost my senses. I said you lay down your arms or I will order the attack. And I was the one who gave the orders to shoot to kill. And I don't know how many shots I fired inside, but on one side of the prison, I was the one leading the policemen. And we shot them all, 16. I really don't know how many shots I fired. I was already high with anger. Almost two nights and two days without sleep... I cannot remember, I simply blacked out. I said I will win. And luckily we were able to minimize the civilian casualties to two, but I gave the orders that time. There was an investigation, and I was the first witness [to be] called. I said, "Before you start investigating the police, you might want to know my stand." I said they [the police] did not have anything to do with it, I was the one who gave the orders. And they asked why, and I said they were committing a crime in my presence. They were armed with deadly firearms but I gave them a warning. I gave them exactly one minute to get out, but they refused. I said one minute or else I will go inside and kill them. How many, I don't really know. But I remember firing my Uzi at that time.

ESQ: Do you believe in the death penalty?

DUTERTE: Yes, in the 11th Congress it was considered. My friend, Joker Arroyo, was spearheading the abolition, and there were a few times

I SAID IF WE START TO IMPLEMENT THE DEATH PENALTY AND WE KILL 10 PEOPLE A DAY, WHAT'S THE PROBLEM?



I stood in congress and opposed it. They said there are simply too many [death row] convicts now. And I said if we start to implement the death penalty and we kill 10 people a day, what's the problem? They were sentenced locally for a crime committed—it must've been a serious one—or else they wouldn't have been on death row.

ESQ: What if, given our justice system, there are a couple that are innocent?

DUTERTE: I [was] a prosecutor for 10 years. Even during my time, especially for the rebels, when I feel like there is no evidence at all, even if just to detain them for one day, or when I felt that the evidence was fabricated, I myself would just move for the dismissal of the case.

ESQ: How about the assertion that the death penalty has not been known to be a deterrent to crime around the world?

DUTERTE: It's not a deterrent, actually. In my book, it's pay for the crime. I do not really care if you're deterred or not. But if you're caught, that's the retribution. That's what would assuage society's conscience, actually. You rape a child, I cannot imagine why you should not also die. Because after all it's a deterrence. And there are

two schools of thought here: [first] the positivist theories where you give them a chance for reformation... I tell you, in the 10 years that I [was] a prosecutor, I've yet to see a criminal really reform.

ESQ: So you've never seen a reformed criminal?

DUTERTE: Not yet. The recalcitrant is the sexual offender, just like in America. You release them and when they are out, they do rape again. Why? Because they want to go back to jail. Because they are lost outside. *Karamihan kasi wala nang [pupuntahan] eh*, so they would rather go back. *Diyan libre kain, libre tulog. Putang ina niya.*

ESQ: Jail is not a nice place.

DUTERTE: Well they learn to enjoy it actually.

ESQ: Are you a religious man?

DUTERTE: I am not into religion, but I can assure you I am a Christian and I have a deep, abiding faith in God. I believe that everything here is controlled by a universal mind, whether its really God, or *Di-yos*, that there is someone there with a universal mind who understands us. But there are many things I would like to ask God. Like, "If you are God, why don't you just kill Satan? Or allow me to kill the agent when I find him? If you are God, why create evil?"

ESQ: What is the most evil thing you've ever witnessed?

DUTERTE: Those crimes when the victims are children. Raping a 16-month-old baby. That's what happened in Manila. That's the problem with drugs. During our generation, there was a lot of *mga rape na, pero alam mo, mga magagandang babae naman, at talagang babae na*. But with the advent of drugs, they are raping even the babies in the cradles. Cradle snatchers, literally.

ESQ: Given a crime like that, would a quick death be enough to assuage a society's conscience?

DUTERTE: I will do it for pleasure. To assuage my conscience.

ESQ: That's a quick death?

DUTERTE: Always. That's why I told every criminal, choose your [fate]. And maybe if you want a firearm also, I'll throw you one, *luma-ban ka na lang, para patas. Dito sa Davao* I don't believe in that shit of negotiating with a criminal. I do not believe in calling the radio stations, the TV networks, and allowing the idiot to make his last will public. I won't allow that. And if you're a hostage taker in the city, you better kill the hostage because when I come, I will [only] count to three. I do not negotiate. I do not call for psychologists; it's a waste of time. If you are committing a crime in my presence holding an innocent person, I will simply shoot you.

► **TL:** Tell us about Alsa Masa. What part did you play in the context of Alsa Masa? There are stories that people dropped from the sky.

Did anyone actually drop from the sky at that time?

DUTERTE: *Ganito yun,*

TEDDY LOCSIN JR.

Alsa Masa was a creation actually of the military. You have to credit



IF YOU'RE A HOSTAGE TAKER IN THE CITY, YOU BETTER KILL THE HOSTAGE BECAUSE WHEN I COME, I WILL [ONLY] COUNT TO THREE. I DO NOT NEGOTIATE.

that to Lt. Col. Franco Calida and Lt. Col. Jesus Magno. (Both former Metrodiscom chiefs in the '80s—*ed.*) And they were able to martial the anti-communists. *Dumating yung panahon na ang labanan na* was the civilians, the vigilantes created that. I have not seen [people dropping from the sky] but I've heard stories about criminals planting marijuana by the hectares and falling down from the skies.

ESQ: From helicopters I presume?

DUTERTE: I guess that's the best equipment you would use if you were to throw somebody overboard.

ESQ: What part did you play in the context of Alsa Masa?

DUTERTE: The leaders of Alsa Masa were against me, actually. I was rumored to be a leftist. Of which I am because *anak naman ako ng mahirap eh*. Ngayon ang part ko was really just to strike a happy balance between the excesses of Alsa Masa also and *sa gobyerno*. *Anak na ako ng mahirap eh* so I could hardly relate my sentiments with the ruling elite. So I was pretty much almost in the middle. I could call the attention of the police, because I was a prosecutor then and say these things should not be allowed. So that was very fair to everybody.

ESQ: What is your opinion on the Bangsamoro law? In the context of after what happened after Mamasapano?

DUTERTE: *May mga abogado* that we have on these misgivings, but it can buy us peace. And maybe move on to some other structures later on, not only in Bangsamoro but *sa Sangsa Tausug*. *Ito kasing* Bangsamoro is the Iranon, Maguindanao and Maranao. But you cannot combine them with the Tausug, Yakan, *pati* Samar. It's a different tribal Muslim nation. I'll give you an example. In the Middle East, they're all Arabs, they're all Muslims but they are all [fighting] with each other. You know when (Nur) Misuari was made the top honcho, suddenly but with deliberate action, the Maguindanao, Maranao, Iranon side, *nag peel off sila*. It was not for any other reason, they just could not work together. *Ang problema niyan di nila maintintindihan, di naman sila nagtanong ng taga* Mindanao, "*Pwede ba ito?*" The dream of having one leader for all the Muslim community [was put to a halt].

ESQ: But you said as a lawyer there are misgivings?

DUTERTE: Of course the extension is like creating a new territory that only congress can do, and upon the authority of the constitution.

ESQ: If you were in charge of that operation to capture Marwan (AKA Zulkifli Abidhir), how would you have handled it?

DUTERTE: I [do not have] a military mind. I would say that I would demand first, but maybe already surround the place but demand first that they surrender. I would tell them not to provide sanctuary for a terrorist that is wanted by almost all nations. There has to be a day for reckoning for that because—well I appreciate President (Noynoy) Aquino, who said that somehow [he's] responsible, being the president. So stop crucifying him and let us go into the facts. *Ito lang naman kay presidente*, simply honest enough to say *ako ang presidente*, eventually *akin talaga yan*, I will live to regret this day. But actually *pagka nag-ganun na ang presidente, nakapagkumbaba na*, let's stop there and look at the facts *na*.

ESQ: I think the thing that disturbs many people is the supposed involvement of Alan Purisima.

DUTERTE: Well that's a bone of contention really whether he was an active player or a passive listener, but he gave the '*wag mo na paalamin*

yun sa dalawa.'

ESQ: Do you like being a politician? Because you come from humble beginnings but you have deal with the ruling elite...

DUTERTE: *Alam nila yan*. I've always stated my case very clearly. I always side with the people.

ESQ: So you have no compunctions about...

DUTERTE: Being frank and direct? Yes, I tell them straight. I do not ask. The poor people need a mayor badly. The ruling elite doesn't need a mayor; they can take care of their own.

ESQ: How would you describe your stint in congress?

DUTERTE: I was a member of the committee of the board. Well committee of the bored—it was really boredom.

ESQ: The legislative does not appeal to you?

DUTERTE: I cannot just sit on my ass there and listen to someone.

That's not my style. If you want to make a difference in the lives of people, you have to be a mayor.

TLJ: What do you think of Jojo Binay for president at 2016?

DUTERTE: Well it's anybody's game. There are also serious charges levered against him. That he has to contend with. But I don't want to be judgmental. He's good. He's a lawyer, a mayor.

TLJ: How about Grace Poe? Is lack of experience a disadvantage given she has no experience in stealing lying and killing? Deng Xiao Ping said that Lee Kwan Yu had plenty to teach him when he became mayor of Shanghai. Otherwise, being head of the country is a totally different experience altogether. If experience counts so much why don't we bring back re-elections for office of the president?

DUTERTE: Well, she can always surround herself with people who have the experience and the expertise. I don't want to pass judgment. (Grace) Poe, (Jojo) Binay, Mar Roxas, and Chiz (Escudero), they could all make good presidents.

ESQ: Can anyone really prepare to be president? Isn't that an on the job experience after all?

DUTERTE: There are times *kasi ganun eh* (snaps). Of course I am not trying to say that they would not make good presidents. But one advantage that I can think of [for people with experience] is that they can really decide in that [precise] moment. You ask me a question and I can give you my decision. If you would tell me that something is brewing there, I will say, "This is it."

ESQ: How is the drug problem in Davao?

DUTERTE: No big drug dealers *dito*. *Kasi ganito yan eh, kung* drug dealer *ka*—I will just mention that I mean no harm—but do not stay here because I cannot sleep at night thinking that maybe the following day, you might do your thing. You put me in suspense, *wala ako ganang kumain kasi maghihintay pa ako kung kelan ka hihirit*. *Mas mabuti na lang siguro na umalis ka na lang dito para makatulog ako ng mahimbing, matanda na naman ako*. So *umalis na lang kayo, mabuti pa*. I do not want to see criminals walking in the streets. I want to see law-abiding citizens enjoying the cool air of the night walking around. *Ayokong nandiyan, magdududa ako, eh*.

ESQ: There was an urban myth about you when you first assumed office. That you called all the known drug dealers into your office and you offered them some amount of money. And you said, by tomorrow you should leave. If not, you will be dead.

DUTERTE: No, they should just leave, I said. *Sabi ko mag-iwas kayo ng sakit ng ulo*. *Wag ka na magpipilit dito*. Spare me the sleepless nights. *Sa Pilipinas hindi na natatakot sa mga pulis ang mga yan*. *Kasi dito sa Pilipinas, wala nang [takotsa] military at pulis*. *Walang disiplina talaga*. *Pag mayor na ang nagsabi "Huminto ka," huminto ka*. *Pag ako, pag sinabi ko huminto ka, huminto ka*. I have about one million eight thousand [people] in Davao. *Marami nagpuntahan dito* because of the trouble in peripheral provinces. So *nandito 'yan sila*, maybe for safety... far from the maddening crowd of war. Everybody needs to go to schools, I need funds for teachers, I have to clean the city, it's the biggest one in the Philippines. I get to deliver medicine. If you can just imagine how many people who get sick today that need the intervention of the government. *Tapos i-istorbohin mo? Pag ganun, ginagawa mo akong gago*. Do not do that. *Kasi ayoko magmukhang gago*.

► **LD:** Do you consider yourself a fascist?

DUTERTE: No. I am a lawyer. I believe in due process, I believe in the

LAV DIAZ

bill of rights. Government is really, really powerful, it has all the powers in its hands. But if there is a wall there that will limit the powers of government, it is really the bill of rights. *Dito*, acrimonious *masyado ang politics*. Words *lang*. *Wala kaming patayan dito*. Fascism is when you use the states as one big garrison. I will not do that because I cannot do it. I am just saying that in my style of governance, it's a little bit different than the others. *Pag nagbigay ako ng warning, pakinggan mo naman*. I have a city to protect, innocent lives. The city is now progressing, and people need jobs.

ESQ: Do you favor term limits?

DUTERTE: Well *pag ginusto ka ng tao... sa bagay ako* I'm ready to retire actually. As a matter of fact, after this, I'm thinking of retiring and asking my daughter [Sara] to run for mayor again. Not because we want to perpetuate a dynasty. I have to consider Muslims, and half of my grandchildren are Christians... so whether you like it or not we remain to be fundamentally feudal. *Si [Sara] nanggaling na-man diyen*.

ESQ: For the presidential office you believe six years is enough?

DUTERTE: *Ako* I am in favor of 4-4 or 6-6. *Kulang eh. Ako* as mayor I could not have implemented most of what you see now if two terms *lang ako*. I'm lucky or, some guys here are lucky, *na mayor ako* for 21 years.

ESQ: Let's talk about the anti-dynasty law...

DUTERTE: It's not democratic. The mind of my brother is not my mind. He's a human being, he has another set of rules, dignity... *bakit mo pigilan? Sa America nga* it's another Bush leading *eh, si Jeb. Bahala na ang tao diyen*.

ESQ: What are your thoughts on divorce?

DUTERTE: Actually, *hirap ako* with my first marriage, it was annulled. I have another wife [now]. *Ako*, having gone through [that], rather than eternally quarrel in front of our children, even inflicting violence upon each other, in the end it will be not good. As long as the children are assured, *lalo na yung sa eskwela*, I think as long as the interest of the children are well protected, it will be a very stringent call for everybody.

ESQ: The family code is very, very biased towards the mother. Are you in favor of that?

DUTERTE: Well, *ano eh*, the weaker sex *eh*. Because *ang babae naman kasi medyo limitado ang horizon talaga. Kaya mas pabor ako sa alimony—serves you right for marrying the wrong girl*.

ESQ: Reproductive health?

DUTERTE: Yes, *ako nagpapractice ako dito* despite of the church. *Pero hindi lahat*. If you are 35-40 years old and you have ten children *talagang* I will give you five thousand pesos *magpa-ligate ka*. Or I will distribute pills.

ESQ: And the more touchy subject, abortion.

DUTERTE: Ah, no, no. *Hindi ako pwede diyen*. [Even if rape victim] *ano ba kasalanan ng bata?* Why do you have to terminate a life already there inside the womb of the mother just because the father is a rapist?

RD: What new approach would you introduce to end mass poverty in our country once and for all?

DUTERTE: [If I were Grace Poe, Mar Roxas, (Jojo) Binay or Chiz (Escudero),] I would say that you cannot go into reformation here with the existing structure. I think I would need extra constitutional powers, then I can start with the *pera*, I will start with fixing the government, and then itong poverty. You have to educate the children. Provide them some [money] but they have to keep busy. But the money that you give for them to start a business must not also be equated to subsistence, *kasi mauubos*.

ESQ: What kind of extra constitutional powers would you need?

DUTERTE: I will declare a revolutionary government. And close congress, and sell all government corporations that are connected with money making. I will maybe privatize, but same employees. And because poverty is equated with corruption, you'll just have to first attack corruption before you address poverty.

ESQ: You sound a little more like Fidel Castro...

I WILL DECLARE A REVOLUTIONARY GOVERNMENT. AND CLOSE CONGRESS, AND SELL ALL GOVERNMENT CORPORATIONS THAT ARE CONNECTED WITH MONEY MAKING.

DUTERTE: But I'm not presenting myself as a president. I'm just giving the candidates advice. Let's start with fixing the government and increasing the salaries of teachers, policemen, military. And lets see in 2025... I would do away with the collection of income taxes. *Dito sa collection of taxes, gross tayo. Wala na masyado inspection. Basta*, I would tell everybody that let us deal in good faith. *Kapag kasi niloloko mo ako, papasok ka ng isang container ng shabu, ipapasok kita doon sa container, sindihan ko yung shabu kasama ka dun. Kasi naglolokohan lang pala tayo eh. Sabi ko wag mo ako lokohin*.

ESQ: How would you like to be remembered?

DUTERTE: I do not want anybody to remember me. When I die, I am finished. No remembrances, no nothing. When I am cremated: no mass, no prayers, just burn me. Period. Let me rest through eternity.

ESQ: Given the public service that you served shouldn't you be remembered?

DUTERTE: No, I am paid do to that. Did you know I do not accept rewards? *Itong no smoking [rule]*, I'm supposed to go to Singapore to accept an award or something. And no noise pollution, so I have a very quiet city. But I am paid to do that, so you do not have to remember me. *Siguro maalala ako ng anak ko*, but other than them okay *lang*. Even my girls, I do not want them to remember me because I want to go to heaven undisturbed, not burdened with memories. Forget me.

JOHN LLOYD CRUZ

► **JLC:** How would you deal with the MILF given the current situation?

DUTERTE: If we continue with this war, nobody wins. *Puro Pilipino tayo*. Malay race *tayo lahat, iba iba lang relihiyon natin*. But at the end of the day if we continue fighting nobody loses and nobody wins. Just like any other war, we should end this by talking. So why should we wait 15 years from now? We should do the talking now! We should unite, and I'm sure we can live in this country comfortably if we just understand each other.

ESQ: Do you feel that the government is soft on the MILF?

DUTERTE: Not really, I would say they're doing it correctly. Only problem is there are certain protocols that are not strictly followed on either side. Maybe we can talk more seriously and draw clear parameters. Or, you can surrender them and let us know and we can talk about how we can take them into custody without unnecessary bloodshed.

ESQ: So no more bloodshed?

DUTERTE: *Kagaya nung nangyari ngayon, hindi inayos ng husto eh*. I think government should have demanded for the release, then after that they can go to the next phase. The MILF denies it, it's not their territory *daw*. But the question is why were they there? *Akala rin siguro nila na inaatake sila*.

ESQ: What's your feel of Chairman Mohagher Iqbal?

DUTERTE: I think, dealing in good faith, if they really want peace, they have suffered enough both the government and the rebel team. Nobody wins even if you kill 1000 of them, at the end of the day there will always be rebels against them unless they find a peaceful solution. Everything has to end with talks. So let us talk. ■

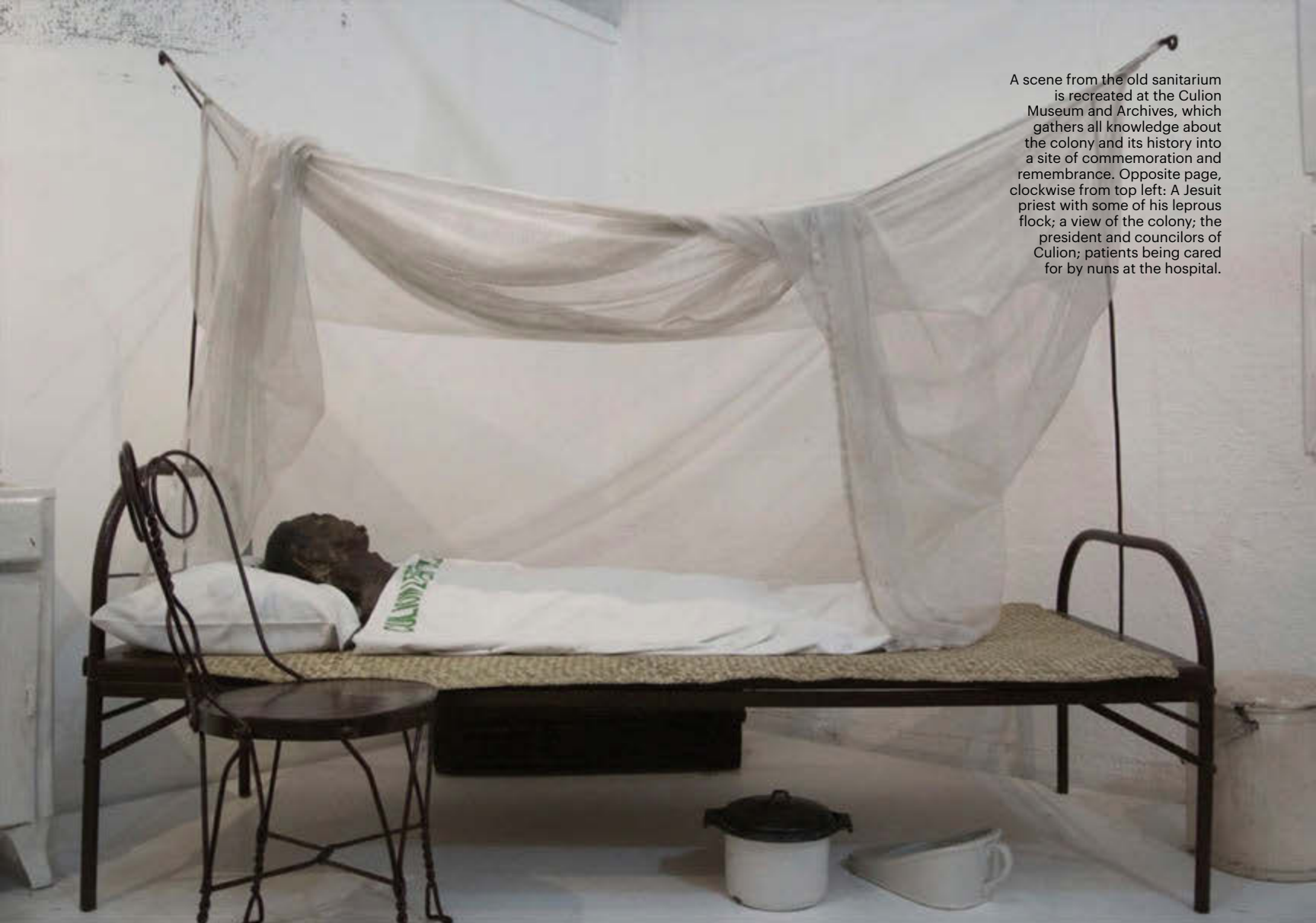


RETURN TO THE ISLAND OF EXILE

SOMEWHERE IN THE ARCHIPELAGO,
THERE ONCE WAS AN ISLAND COLONY
WHERE LEPROSY PATIENTS WERE
QUARANTINED—FOR LIFE.
THE COLONY NO LONGER EXISTS,
AND NOW THE ISLAND, CULION,
IS COMING INTO ITS OWN.

BY AUDREY N. CARPIO

A scene from the old sanitarium is recreated at the Culion Museum and Archives, which gathers all knowledge about the colony and its history into a site of commemoration and remembrance. Opposite page, clockwise from top left: A Jesuit priest with some of his leprous flock; a view of the colony; the president and councilors of Culion; patients being cared for by nuns at the hospital.



NIGHT FALLS.

Word spreads in the barangay that the sanitarium is coming. You feared this day, ever since those patches started to appear on her arms. At first, they were easily covered under a bell-sleeved camisa, but when a pale lesion broke out on your seven-year-old daughter's once smooth face, you decided to keep her home from school. She also had to stop attending mass. Nobody knows anything about the condition, but the village priest says that it is God's punishment upon sinners, upon the unclean and their children. The neighbors whisper that she was nakulam. But it is the government who renders the final judgment: she is a criminal, and she must be taken to the Island of No Return.

It was the year 1907 and the Philippine Commission passed into law Act 1711, which gave the Health Director almost total control over what was considered to be the unbridled leprosy problem in the Philippines. The Americans were in control of the country, and the image of Manila as a “pest-hole of filth” and of Filipinos as dirty and unhygienic justified continued American presence under Governor General William Taft, who was tasked to “clean up” the country.

There were at least 5,000 people who were thought to be afflicted with leprosy at the turn of the century, but less conservative reports pegged the number at 30,000. Many hid themselves, but many more also lived out in the open, as beggars, as workers, as beautiful women who would seduce an untainted man with a kiss. Officials were paranoid about the supposed highly infectious tropical disease spreading

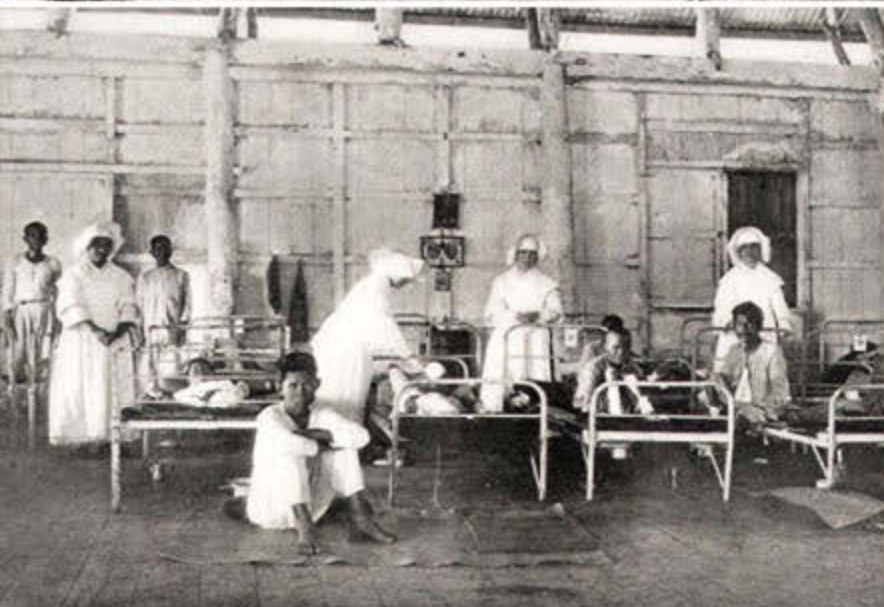
to American soldiers, who would in turn carry it back to the United States. Without a known cure, containment seemed to be the only solution.

The Director of Health and his authorized agents are hereby empowered to cause to be apprehended, and detained, isolated, segregated, or confined, all leprous persons in the Philippine Islands... It shall be the duty of every Insular, provincial or municipal official having police powers to cause to be arrested... (Act 1711)

Dean Worcester, the Secretary of the Interior, and Dr. Victor Heiser, the Director of the Health Bureau, chose the sparsely inhabited and isolated island of Culion in Palawan as their project site, to be modeled after the leper colony of Molokai in Hawaii. They built an entire functioning town with separate facilities and quarters for the patients and for those who would care for them—even further segregation in the colony within a colony.

Today, banishing the contagiously diseased to a faraway place would be unthinkable, not to mention impossible to implement. Imagine establishing a Guantanamo for people with Ebola, a Robben Island for those living with AIDS, or a Disneyland for the unvaccinated. As a society we have come to realize that a person is not defined by a disease, yet that still has not removed the stigma that has been placed upon the ill. A hundred years ago, it was a cruel and controversial measure to forcefully segregate people who tested positive for *Mycobacterium leprae*, the bacterium that causes leprosy (also known as Hansen's disease), an ancient and thoroughly mysterious infection. It was only possible by making it illegal to be in possession of the bacillus, of harboring this public health threat.

With war declared on leprosy, there was no mercy for those collect-



ed by the *sanitario*, or the much-reviled local health inspector. “Lepers ran into the forests like hunted animals while parents hid their leprosy children in granaries. When an arrest was finally made, the family’s wails of anguish were so terrible it was as though death itself had struck them then,” writes Cristina V. Rodriguez in the epic coffee table book on leprosy, *Culion Island: A Leper Colony’s 100-Year Journey Toward Healing*. The detainees were shipped off to Culion with little to no hope of ever being reunited with their families.

On the island, the people afflicted with leprosy would live out the rest of their lives in whatever sorry sightless, limbless state they degenerate into before death claimed them. Some would try to escape or commit suicide. Many of them went crazy. And yet, life still flourished in the colony. Segregation became the new norm. A new community emerged, one made up of diverse languages and dialects, a microcosmic Philippines. Men, women, and children lived virtually regular

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lives, working, fishing and tending to farms, going to school, playing musical instruments, watching the Sunday cockfight.

They fell in love. Sometimes, they were allowed to marry. During one period where marriage was banned, the men staged a revolt that would come to be known as “Manchuria.” Around 300 men stormed the plaza armed with bolos and sticks, then proceeded to raid the Hijas de Maria, the largest women’s dormitory. Neither the colony chief nor the nuns who ran the dormitories could do much to stop them. Many of the women absconded with the men over the next few days. A few of them returned the following week. A year later, giving in to much complaint, the marriage ban was lifted.

Today, around 90 percent of those living in Culion are directly descended from former patients or are former patients themselves. In 2000, there were no active leprosy cases left due to the effective campaign of MDT (multi-drug therapy) from the ‘80s onwards, and in 2006 the World Health Organization declared the island leprosy-free. Slowly and in manageably small numbers, the tourists have been coming, usually as a side trip from island hopping in Coron, curious to see what has become of the Land of the Living Dead, an island that has been kept in relative isolation for a century, finally transforming stigma into pride through the story of overcoming.

The port of Coron serves as the jump-off point to your Culion adventure. The hour-and-a-half boat ride will take you across the Coron Bay, where hilly islands ripple on the horizon. The mark of the island is a white bird, a spread-winged American eagle, logo of the Philippine Health Service, made of coral stones hauled up to the top of a mountain by the inmates themselves. As the boat enters the harbor, a barn-red building on a promontory comes into view, its symbols for Alpha and Omega providing a religious counterpoint to science. It is the backside of a 400-year-old church built within a stone fortress.

FIRST ON THEIR AGENDA IS
TO PROMOTE TOURISM. WHAT
WAS ONCE THE ISLAND'S
DISGRACE IS NOW ITS
HISTORICAL CACHET.

Before the Americans, the Spanish colonizers built fortresses with towers and canons as a defense against the marauding Moros from Mindanao and other hostile natives.

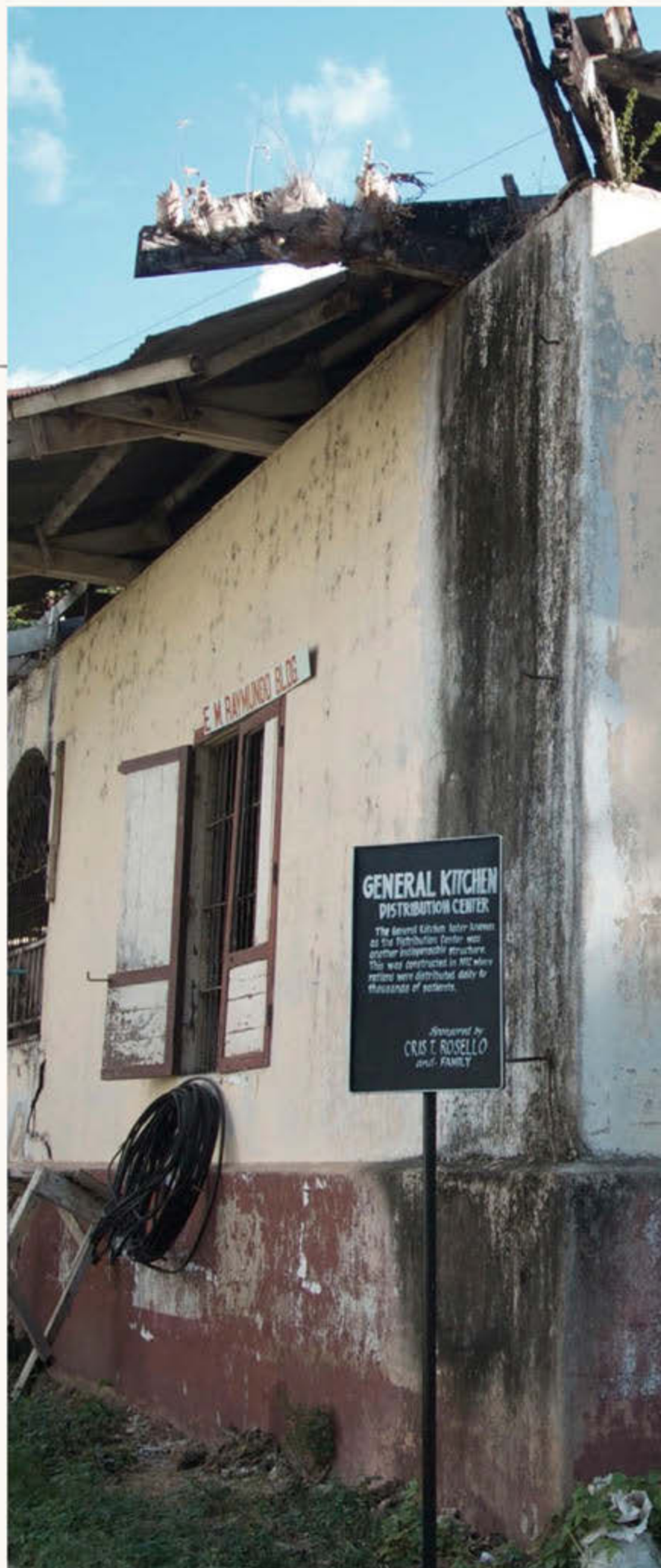
Culion feels like a town that has just been roused from slumber. In 1992, President Corazon Aquino signed the act creating the municipality of Culion; three years later, the first election of municipal and barangay officials was held. After a century of isolationism and full government-provided services, the people of Culion have had to figure things out for themselves for the last two decades. First on their agenda is to promote tourism. What was once the island's disgrace is now its historical cachet; see, for example, how many visitors travel to Auschwitz each year to walk through a Nazi death camp, or how favelas tours in Rio de Janeiro are marketed as a more authentic alternative to football and caipirinhas on the beach.

Unfortunately, most of the historical buildings that comprised the colony, where leprosy individuals had to eke out a separate life, have fallen to great disrepair. They have either been abandoned or appropriated for other use, and additionally they were not spared by Typhoon Yolanda. Only the hospital, formerly called the Culion Sanitarium, remains functioning. Now called Culion Sanitarium and General Hospital, it is a full-fledged medical facility servicing patients from all over Northern Palawan.

Of course, we don't expect the General Kitchen, the Injection Center, or the Nursery where newborn babies of leprosy parents are taken away—forever—to still be operating. But these institutional relics would definitely make for an interesting tour, giving guests a glimpse of what it was actually like to live as a leper in the 1920s and '30s.

"Culion has a rich history. Our problem, when it comes to promoting tourism, is that the basic services here are still incomplete," Onie Rosello, the Secretary to the Sangguniang Bayan tells me. "Because of the lack of lodging houses, Culion is just a part of Coron tour packages, a spillover. But it's better to know Culion as Culion, not as part of Coron." We are at Hotel Maya, the lone hotel on the island and a training facility for the tourism students of Loyola College of Culion. I was just informed that power interruptions are a regular thing. I was in my room when the lights went out the night before, thinking about all the unfortunate souls who used to walk these hallways, sleep in these beds, and look out over the ocean, longing for their loved ones. Did I mention Hotel Maya was that same Hijas de Maria girls' dormitory, run by the Sisters of St. Paul de Chartres?

On a deeper level, tourism and its related activities can help uplift Culion from economic deprivation, and more importantly empower those formerly affected by leprosy to live a life of freedom, dignity and self-determination. Having been completely dependent on handouts during the period of segregation, these people need to be given livelihood opportunities to be productive members of the community. But it is also necessary that the people of Culion embrace their heritage.





The General Kitchen, built in 1912, was where all patients ate together at first. Later it was known as the distribution center where patients would receive their daily food rations. Typhoon Haiyan did not spare these old buildings.

The crumbling walls of the former men's dormitory, whose roof was destroyed by the super typhoon. Further out, verdant hills reveal a tiny bit of Cullion's natural beauty.





ALL THE MEMORABILIA AVAILABLE,
FROM HOSPITAL RECORDS TO
ARCHAIC MEDICAL INSTRUMENTS
WERE ORGANIZED, CURATED AND
WOVEN INTO A NARRATIVE THROUGH
WHICH CULION REMEMBERS ITSELF.

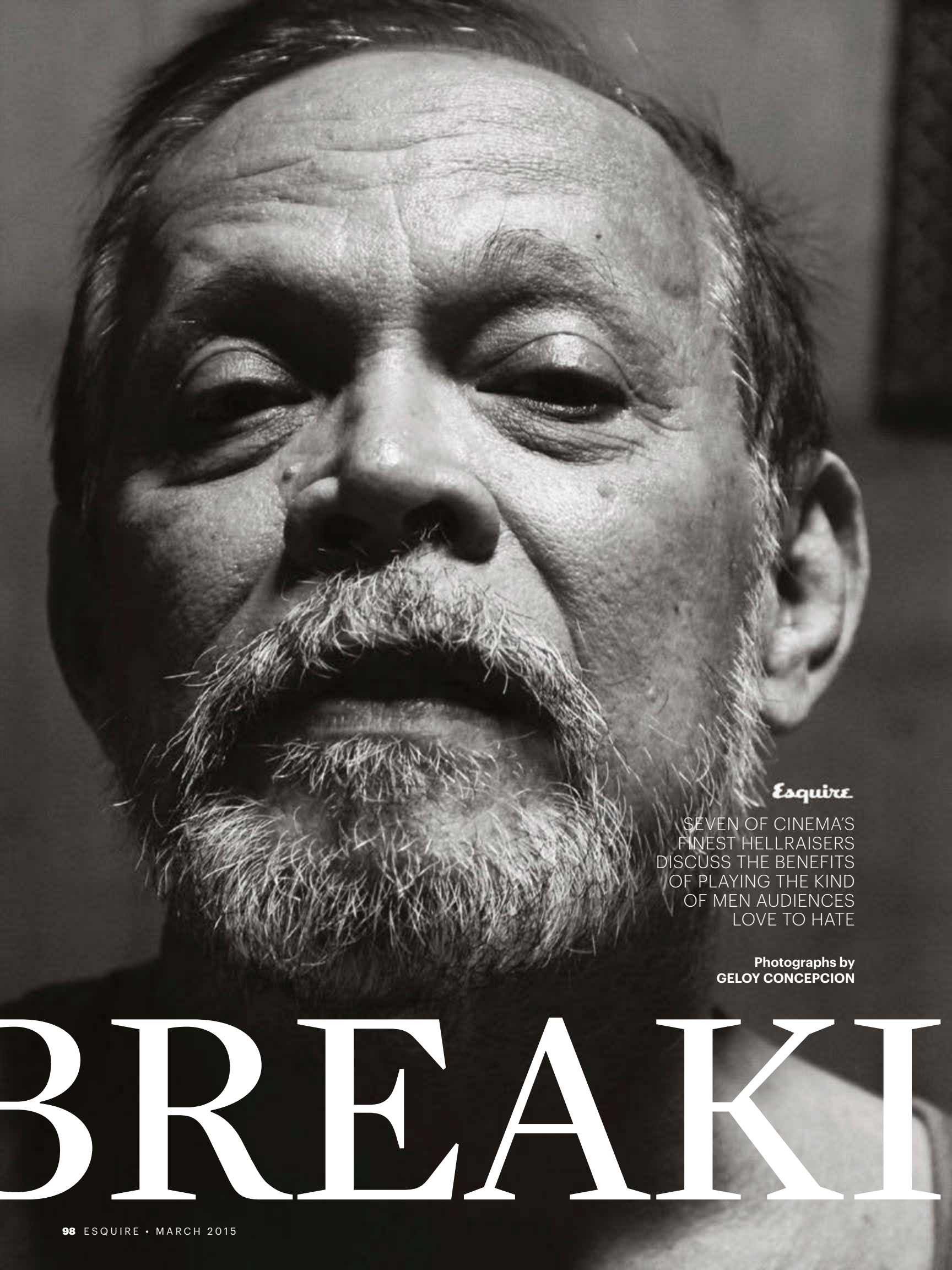
"You can't appreciate what Culion is now without knowing its history," Rosello says.

Incredibly, almost everybody in the entire island can trace their lineage back through a pile of medical records. As a leper colony within a colony of America, there was a mandate to document every patient, or "inmate," who was brought into the facility. No one was unaccounted for, and everything that had to do with public health and the individual body was measured and recorded, down to one's bacteriological count. The population of Culion was effectively surveilled and controlled by the medical administrators and the hospital chief, who governed by the early 20th century American ideals of cleanliness and modern sanitary science. If dirt can be dispelled, it was believed, then order will prevail.

One of the highlights of the centennial celebration in 2006 was the opening of the Culion Leprosy Museum and Archives. All the memorabilia available, from hospital records to personal accounts, fading photographs and archaic medical instruments were organized, curated and woven into a narrative through which Culion remembers itself and through which outsiders come to understand Culion: as a symbol of suffering, as a shelter for lepers, as a leading center for research and treatment, and finally as a transformative place with hope at its heart. Dr. Arturo Cunanan, who led the crusade against leprosy with MDT, has called the records the "remnants of our past. While those records may seem outdated, they mean something powerful, but I cannot explain why they are powerful."

But you don't come to Culion only to dwell on its past. Spend a full day on a Kawil Tours-organized boat trip to the mangrove reforestation site, followed by a snorkeling session near Lusong island, where the wreck of a small WW2 Japanese gunboat lies in its shallow grave (the stern can be seen on the surface at low tide). Lunch is prepared back on the boat, fresh seaweed and hand-line caught fish, and you can even spend a leisurely afternoon attempting to catch your own fish using the *kawil*, a simple fishing contraption made of nylon string rolled around a bamboo stump. The last snorkeling site they'll take you to is aptly named Crowning Glory reef, a pristine marine-protected reef so dense with coral and fish it's almost psychedelic, easily one of the best places to snorkel in the Philippines.

You will view Culion differently once more. It is an island marked by trauma, wrapped in immense natural beauty. There was something about the island that made Jun Tibi and Guido Sarreal, tourism volunteers from Manila, partner with Culion-born Elee Bulotano and Renlee Cubelo to form Kawil Tours, the socially responsible eco-tour group that has won a TAYO Award (Ten Accomplished Youth Organizations). Says Elee, "We're called *kawil* because this is how we view our efforts—we cast a line out, and slowly, one by one, visitors are drawn in." Culion's story is a unique and remarkable one—a triumphant tale of how an island of lepers managed to change its spots. People will indeed get hooked. **14**

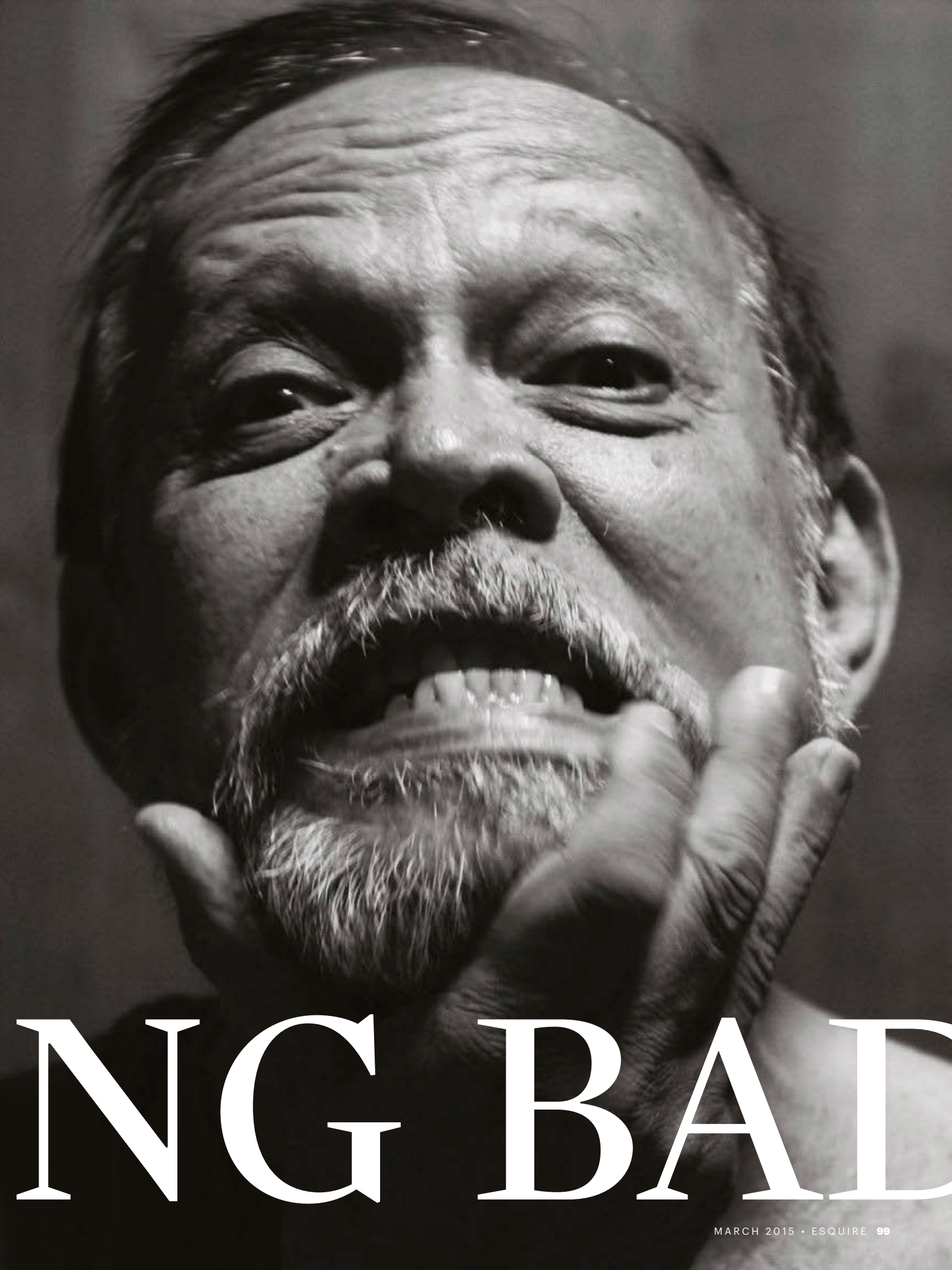


Esquire

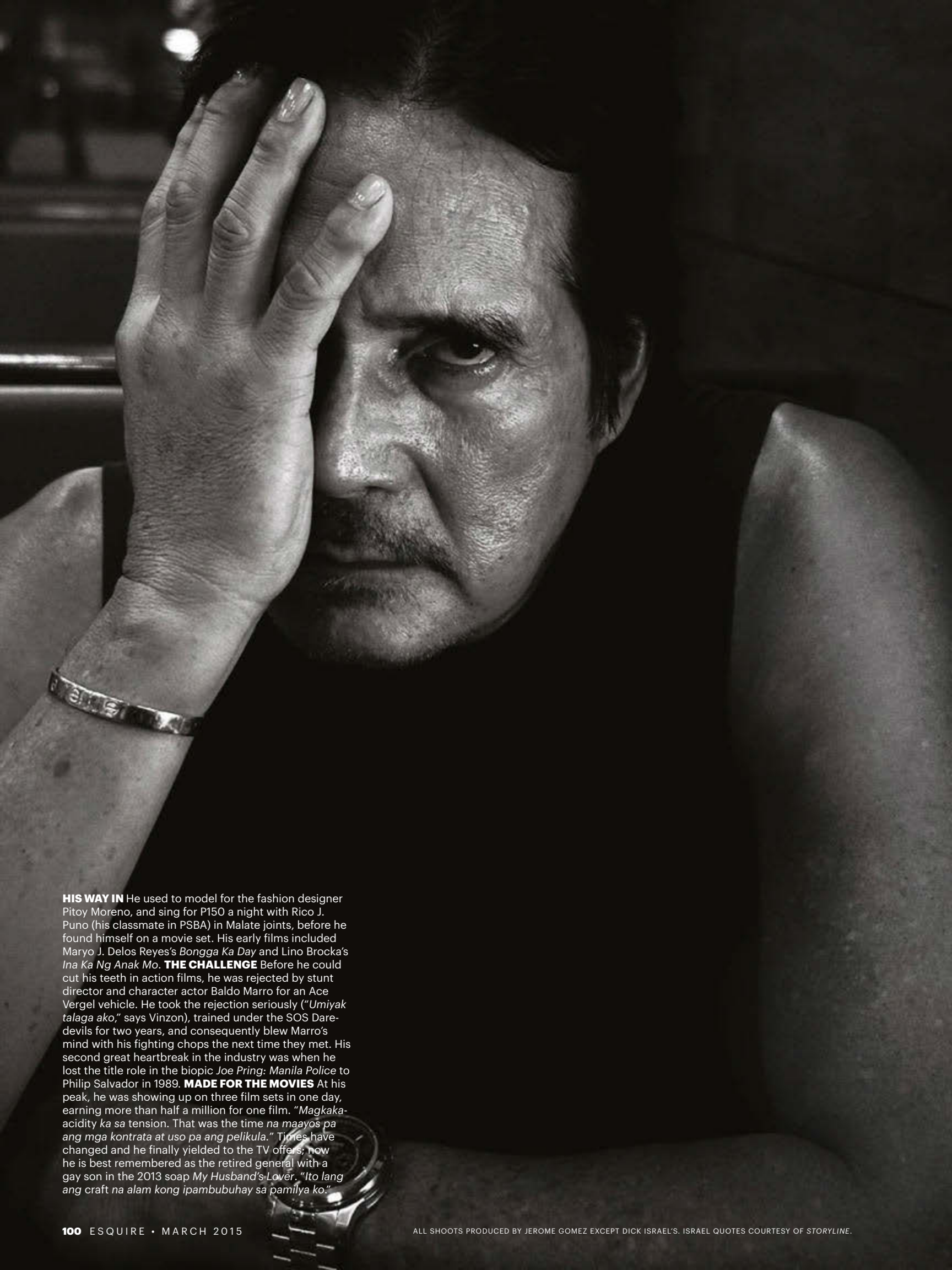
SEVEN OF CINEMA'S
FINEST HELLRAISERS
DISCUSS THE BENEFITS
OF PLAYING THE KIND
OF MEN AUDIENCES
LOVE TO HATE

Photographs by
GELOY CONCEPCION

BREAKI



NG BAD



HIS WAY IN He used to model for the fashion designer Pitoy Moreno, and sing for P150 a night with Rico J. Puno (his classmate in PSBA) in Malate joints, before he found himself on a movie set. His early films included Maryo J. Delos Reyes's *Bongga Ka Day* and Lino Brocka's *Ina Ka Ng Anak Mo*. **THE CHALLENGE** Before he could cut his teeth in action films, he was rejected by stunt director and character actor Baldo Marro for an Ace Vergel vehicle. He took the rejection seriously ("Umiyak talaga ako," says Vinzon), trained under the SOS Daredevils for two years, and consequently blew Marro's mind with his fighting chops the next time they met. His second great heartbreak in the industry was when he lost the title role in the biopic *Joe Pring: Manila Police* to Philip Salvador in 1989. **MADE FOR THE MOVIES** At his peak, he was showing up on three film sets in one day, earning more than half a million for one film. "Magkaka-acidity ka sa tension. That was the time na maayos pa ang mga kontrata at uso pa ang pelikula." Times have changed and he finally yielded to the TV offers; now he is best remembered as the retired general with a gay son in the 2013 soap *My Husband's Lover*. "Ito lang ang craft na alam kong ipambubuhay sa pamilya ko."

ROI VINZON

Age: 61
More than 80 films,
one Best Actor Award
(MMFF, *Lukas Abelardo*,
1994); Best Supporting
Actor award (MMFF,
Resiklo, 2007).

Esquire

Eddie Garcia was quite the vile snake, back in the day. A handsome devil, and you can take that any way you please. I'm talking about his long run as the preeminent Goon of Philippine Cinema. And I say this with more than a little fondness. Old Hollywood had the Heavy, Philippine Cinema had the Goon. Both seemed, at the time, perpetual fixtures in the showbiz pecking order, but with the death of the domestic action film and the slow and steady rise of the Character Actor, the Heavy and the Goon have become relics of another time. Both, too, were designed to populate the pulpiest of pulp cinema and embody a moral absolute so severe as to be almost caricaturish, their cackle and lechery pitched at a hysteria that left little room for subtlety. All a Goon needed to evoke Evil Incarnate was hone his maniacal leer and laugh into a riff he could fire at will. In lesser hands, and there were lesser hands at this, it lapsed into gratuitous cliché.

And yet there was Garcia. There was the late Rodolfo "Boy" Garcia (no relation), Vic Silayan and those mighty and iconic Diaz brothers, Paquito and Romy. And there was Dick Israel, too, and his cohorts, John Regala and Efren Reyes Jr. and Roi Vinzon and even Pen Medina and Mon Confiado, who were a different sort of Goon, more feral, more coarse, more malicious, more violent. The Next Gen Goon, if you will. Dregs of a less uncomplicated time. All outsmarting the one-dimensional cartoons they were tasked to play into perpetuity, with nuances of wit and charisma and sophistication, making you believe they could one-up the Hero and making you sort

of root for them to do so from time to time, too. It was an ambivalence that not only defied the antiquated black and white way their respective B-movie universes saw things, but was also a kind of self-awareness, as if they were the only ones who realized how fundamentally silly all this was, and they were letting us in on the joke.

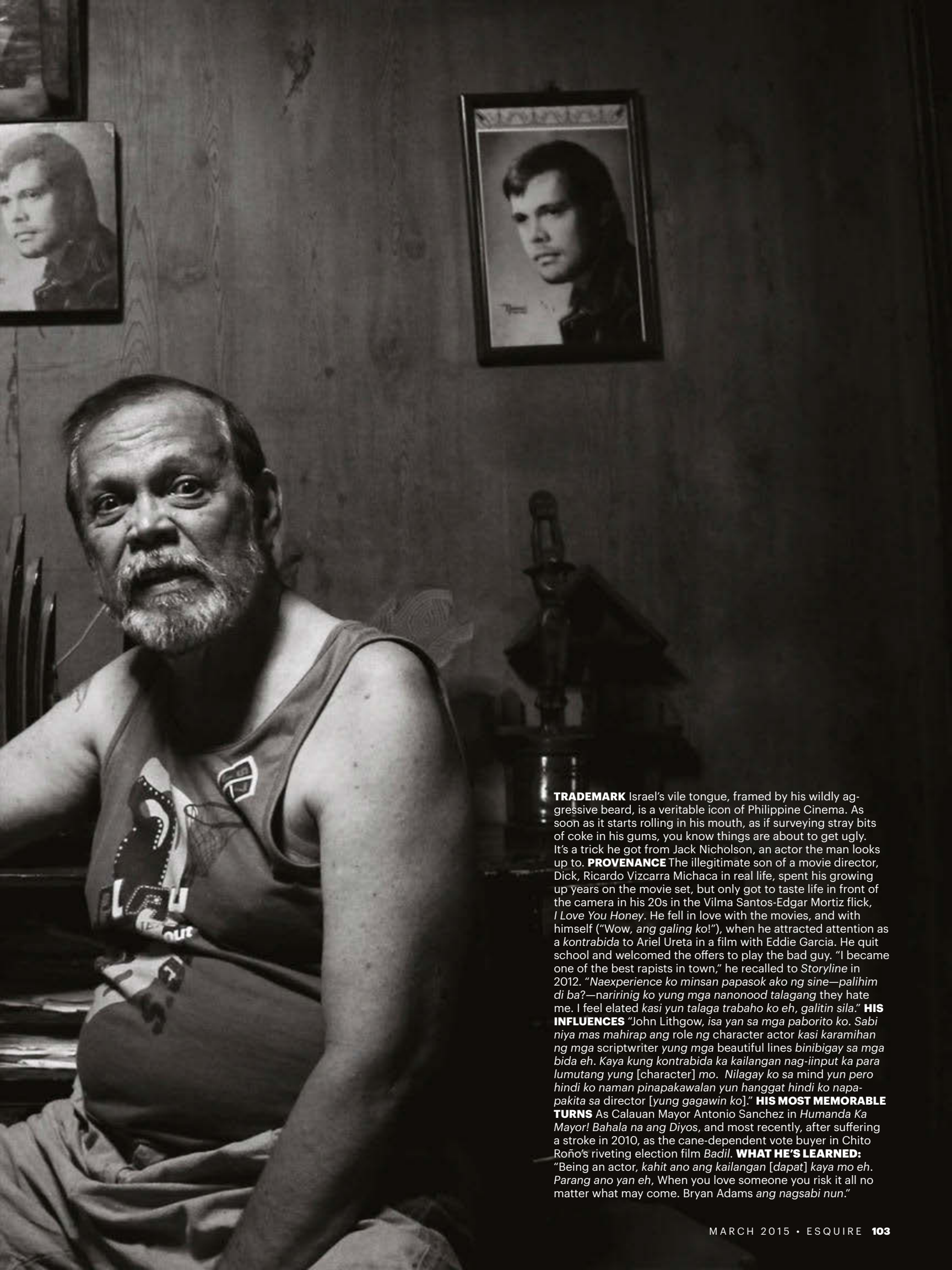
I'm not sure what drew my socially-awkward, under-achieving and put-upon grade school self to the Goon. Perhaps they mirrored my own inadequacies without my being aware of it. Perhaps I was just in thrall to the fundamental pull Goons have. The rebel impulse, taken purely on its own terms, has always been an intoxicating opiate, and the balls to act on it one epitome of machismo. Besides, the impossibly handsome, faintly sexist, ridiculously infallible Heroes they harassed were often too abstract to identify with.

By the time I was old enough to articulate all this, of course, I was soberly tracing my fascination to their dexterity as performers instead, remembering how Garcia all but basks in Character Actor elder statesmanship today, how Vinzon had his own tenure as a flinty action star, how batshit intense Regala was in *Kinatay*, how Israel all but stole *Badil* as the crusty post-stroke election fixer in *Badil* and how delightful Reyes Jr. was as the mild-mannered, cross-dressing teacher in *Babae Sa Bintana*. But in many ways, I still go back to all those afternoons as a kid when I watched their films on TV when I should have been taking naps. I may have worshiped FPJ and Rudy Fernandez, but I envied and coveted the cocky swagger of Efren Reyes Jr, the lewd bluster of Dick Israel, the serpentine guile of Eddie Garcia. I wanted to be a Goon. Because Goons, as characters and even as actors, didn't care. And there is nothing cooler than not caring. **—DODO DAYAO**

DICK ISRAEL

Age: 62
More than 220 films, two
best Supporting Actor
Awards (MMFF, *Patrolman*,
1988; FAMAS, *Kanto Boy 2*:
Anak ni Boy Guapo).





TRADEMARK Israel's vile tongue, framed by his wildly aggressive beard, is a veritable icon of Philippine Cinema. As soon as it starts rolling in his mouth, as if surveying stray bits of coke in his gums, you know things are about to get ugly. It's a trick he got from Jack Nicholson, an actor the man looks up to. **PROVENANCE** The illegitimate son of a movie director, Dick, Ricardo Vizcarra Michaca in real life, spent his growing up years on the movie set, but only got to taste life in front of the camera in his 20s in the Vilma Santos-Edgar Mortiz flick, *I Love You Honey*. He fell in love with the movies, and with himself ("Wow, *ang galing ko!*"), when he attracted attention as a *kontrabida* to Ariel Ureta in a film with Eddie Garcia. He quit school and welcomed the offers to play the bad guy. "I became one of the best rapists in town," he recalled to *Storyline* in 2012. "*Naexperience ko minsan papasok ako ng sine—palihim di ba?—naririnig ko yung mga nanonood talagang they hate me. I feel elated kasi yun talaga trabaho ko eh, galitin sila.*" **HIS INFLUENCES** "John Lithgow, isa yan sa mga paborito ko. Sabi niya mas mahirap ang role ng character actor kasi karamihan ng mga scriptwriter yung mga beautiful lines binibigay sa mga bida eh. Kaya kung kontrabida ka kailangan nag-iinput ka para lumutang yung [character] mo. Nilagay ko sa mind yun pero hindi ko naman pinapakawalan yun hanggat hindi ko napa-pakita sa director [yung gagawin ko]." **HIS MOST MEMORABLE TURNS** As Calauan Mayor Antonio Sanchez in *Humanda Ka Mayor!* Bahala na ang Diyos, and most recently, after suffering a stroke in 2010, as the cane-dependent vote buyer in Chito Roño's riveting election film *Badil*. **WHAT HE'S LEARNED:** "Being an actor, kahit ano ang kailangan [dapat] kaya mo eh. Parang ano yan eh, When you love someone you risk it all no matter what may come. Bryan Adams ang nagsabi nun."

PROVENANCE UST Fine Arts, and community theater, working under stage top guns Joonee Gamboa and Adul de Leon. He made his big screen debut via Ishmael Bernal's *Himala*. Over the years, he's played a priest, a national hero, an ideal father, but it's the villain roles he is most remembered for: the vicious tennis-playing successor to Vic Diaz's syndicate chief in *La Vida Rosa*, the man who threatens to bring an ex-whore back to her former life in *Ligaya Ang Itawag Mo Sa Akin*. "*Siguro mas nag-eeenjoy akong salbahe,*" says Medina. "*Siguro kasi hindi ko mailabas sa totoong buhay— cliché, pero may katotohanan.*" **MARK OF A VILLAIN?** "*Totohanin mo sa isip mo.* If you're supposed to rape someone in a scene, *huwag mong isiping 'Rapist ako.'* You have to make the lust real in your head." It's part of the "extreme exercises" that he sometimes teaches in workshops and will be writing about in an acting book he is planning to publish this year. **WHAT HE'S LEARNED FROM PLAYING THE BAD GUY** "*Ang mga kontrabida ngayon, sa pelikula man o sa gobyerno, pare-pareho lang. Anong kailangan ba nila talaga? Atensyon.*"



PEN MEDINA

Age: 64
More than 70 films,
one Best Actor award
(CinemaOne Originals,
Layang Bilanggo, 2010),
two Best Supporting Actor
Awards (MMFF, *Muro Ami*,
1999; *10,000 Hours*, 2013).



EFREN REYES JR.

Age: 55
More than 110 movies, four
best Supporting Actor
nominations. Wrote three
screenplays and directed one
film: *Sa Iyo Ang Itaas, Sa Akin
Ang Ibaba...ng Bahay* (1997)

PROVENANCE Reyes is the son of two cinema luminaries: actor, writer, director and producer Efrén Reyes, and producer Virginia Montes. The actress Tessie Quintana is an aunt, and he is the great-grandson of Severino "Lola Basyang" Reyes. **HIS WAY IN** He appeared in a film called *Eskinita 29* as a child, but it was in the 1980s when he fully committed to the movies. Lead roles would eventually give way to the more challenging task of playing villain to the likes of Philip Salvador (*Gabi Na Kumander*) and Ramon "Bong" Revilla (*Pieta: Ikalawang Aklat*). **TURNING POINT** A two-year respite in the US would give him the chance to figure out why his bad guy turns weren't earning him raves. "I realized it was because in my head I was still the lead actor. My heart was telling me, you're the good guy, you're the star. My head was saying the opposite. The confusion registers in the performance." He returned to work in 1989 with a new resolve: "If I was going to be a *kontrabida*, I vow to be the meanest." That year, he did two pictures: *Delima Gang* and *Tatak ng Isang Api*, which finally gave him the critical nod he wanted: for the former, he was nominated for Best Supporting Actor in the FAMAS, and for *Tatak*, he got a Best Supporting Actor nomination from the Urian. **WHAT HAS PLAYING THE BAD GUY TAUGHT HIM ABOUT BEING A MAN?** "Walang pupuntahan ang kawalang-hiyaan."

PROVENANCE The son of character actor Angel Confiado from LVN Pictures, he spent his growing up years in the atmosphere of the movie set. "My father was 50 when he met my mother at 15. We were the second family, sa shoot kami tinatago." **HIS WAY IN** The senior Confiado didn't approve of his son joining the movies; and Mon never thought of becoming an actor anyway. Until Elwood Perez offered him a bit part in a Chuck Perez action vehicle called *Big Boy Bato: Kilabot ng Kankaloo*. He would soon work with Peque Gallaga and his team of creatives, with the late Don Escudero as his mentor. In the 2000s, he became a staple *kontrabida* in Joey Reyes's many youth-driven flicks.

SOURCE OF PRIDE "I'm one of the few Filipino actors *na nagka-characterize talaga ng malalim*," says Confiado. He didn't shower for days for Brillante Mendoza's *Captive* to get into the role of an Abu Sayyaf leader; lost 40 pounds for his part in the horror flick *Diplomat Hotel* (borrowing Christian Bale's tuna-and-apples diet for *The Machinist*); studied Mandarin for *Bus*, which is about the Luneta hostage crisis in 2010, where he plays the Chinese tour guide. Whether it's a lead part or a small role, he says it's building characters that excites him the most. **A DIFFERENT VILLAIN** Confiado belongs to the new generation of anti-heroes, a far-cry from the *kontrabida* caricatures of old. "*Dati yung mga kontrabida dini-distort pa yung mukha eh. Hindi ko maintindihan bakit lagi silang tumatawa, kahit nangre-rape tumatawa. Yan yung mga style nila Romy Diaz, and it worked at that time. Kahit ako ganun din dati. I would even wear leather jackets just because everyone else was wearing one. Pero ang explanation doon it was to protect you during stunts. Ngayon, mas realistic na ang attack ng kontrabida. Yung iba hindi na sumisigaw, bumubulong na lang. Pero in the end pupugutin pa rin ulo mo.*"

RECENT MEMORABLE TURNS: As the hired assassin in Chito Roño's *Badil*; and as the other man in Angel Aquino's life in Erik Matti's *On The Job*. **WILL NEXT BE SEEN** In *Mandirigma*, opposite Derek Ramsey, where he will play a character inspired by the Malaysian terrorist Marwan.

MON CONFIADO

More than 300 films.
One Best Supporting
Actor award, (FAMAS,
Faces of Love, 2008)



HIS WAY IN In the late '80s, Arroyo was just collecting rent from Viva Films, which was then shooting at an apartment owned by his family. Philip Salvador spotted him and asked if he wanted to be an actor. He was advised to grow his hair long and learn tae kwon do. Soon enough, the engineering student was playing Eddie Garcia's henchman in *Ikasa Mo, Ipuputok ko* (1989). **SOURCE OF PRIDE** He's worked with the Magic 5 of the action genre: Salvador, Lito Lapid, Ramon "Bong" Revilla, Rudy Fernandez, and Fernando Poe, Jr. who he met in a drinking session. "Ayaw mo daw gumawa ng pelikula sa'kin?" FPJ asked him. "Makainuman ko lang kayo, habambuhay na 'kong babangka sa lahat ng kuwentuhan," Arroyo shot back. "Halika, fight scene na ho tayo. Bayad na ho kayo." Da King personally handpicked him for five big projects, including *Dito sa Pitong Gatang*, *Hagedorn* and *Dalubhasa*. **MOST DANGEROUS STUNT** In 1993's *Nandito Ako*, with the pressure of a seven-camera set-up, his stunt double backing out last minute, and the director asking, "Anong balak mo?" he jumped from a helicopter to a moving train. "That's how much I love my job." **DAMN GOOD ADVICE** From Salvador, "To love the craft and not to stop studying. Watch everything from James Bond to Weng Weng." From Da King, pick his comrades. "Yung maliit ipagdadasal kang umasenso. Yung mga bibidihin, ipagdadasal na huwag kang tumapat sa kanila." **SOON TO BE SEEN IN** *Ritwal ng Kapatiran* where he plays the father of a slain fratman. "Iiyak ako dito. Sana hindi matawa ang mga tao."





DINDO ARROYO

Age: 55
More than 100 films.

A black and white portrait of actor John Regala. He is looking directly at the camera with a serious expression. He is wearing a light-colored, button-down shirt with a small, dark pattern, which is partially open at the collar. Over this, he wears a light-colored, zip-up jacket. The background is dark and out of focus.

JOHN REGALA

Age: 49
Close to 80 films, three
Best Supporting Actor
awards, the last one for
*Manila Kingpin: The Asiong
Salonga Story* (2011)



BEGINNER'S MANTRA Regala started in the business when the macho film held its own against the melodramas, and when screen villains were a dime-a-dozen. He knew he needed to stand out. In his words: "Sa showbiz para mapansin ka, dalawang bagay lang 'yan: gumawa ka ng mabuti, o gumawa ka ng masama. Pinili ko gumawa ng masama." He didn't have the cash to pick a charity and do good. So he chose to pick fights. "Manununtok lang ako. 'John Regala: Nanapak.'" And his name will be all over the tabloids the next day. **PROVENANCE** Actress Ruby Regala and the character actor Mel Francisco. Plus, *That's Entertainment*. **REAL LIFE BAD BOY:** He might have taken his drugged psychopath roles too seriously that just when he was becoming a success as an actor, he became the right hand man of a drug lord, and was sleeping with a queen of a drugs syndicate. "I felt like Superman, no one could stop me." The addiction eventually would—because the suicide attempts failed—and his movie career crashed soon after. It was only in 2011, when his friend, ER Ejercito, offered him the lead villain role in *Manila Kingpin* did he start rebuilding the career he lost. **BUT JUST HOW EFFECTIVE A VILLAIN IS HE?** To illustrate, he recounts doing a scene with Kris Aquino in Carlo J. Caparas's *The Vizconde Massacre Story: God Help Us*. "Carlo J asked me to help Kris. I didn't inform Kris kung ano gagawin ko. Everything I did was supposed to shock her, so she would have a natural reaction to everything. So yung eksena namin sa kuwarta, yung dakot ko sa kamay niyang ganun, hindi na siya sumayad sa lupa. Ibinalibag ko siya sa kama. Nung rereypin ko na siya, pinaikot-ikot ko siyang ganyan. Aba'y biglang pinack-up ang shooting. Ayaw niya na 'kong ka-eksena." Both actors would then have to work with body doubles. "But when Kris saw the movie, nakita niya yung kaibahan." Kris would eventually recommend Regala for *The Fatima Buen Story* (1994) for which the actor would win Best Supporting Actor trophies from the Urian and the Philippine Movie Press Club. **THE MOST DANGEROUS THING HE'S DONE FOR A FILM** "Yung nagpabaril ako ng live ang bala. (Kunin ang Ulo ni Ismael, 1990) Naubusan kami ng blanks. Eh yun na lang ang kukunang eksena. Sabi ko, 'Sige tirahin mo na ko ng live! Pag-sigaw ng action, tatakbo ako, kalabitin mo na 'yan.'" He's used to doing his own stunts. "Kung hindi ko kaya, huwag na natin gawin. Ayokong niloloko ang tao." ■



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WHAT WE TALK ABOUT WHEN WE TALK ABOUT DIVORCE

LET'S GET ON WITH IT ALREADY. HERE, AN ARGUMENT FROM KRISTINE FONACIER,
OUR CONGRESS-READY DRAFT OF THE RESCISSION OF MARRIAGE ACT,
AND AN ALTERNATIVE HISTORY OF DIVORCE IN THE PHILIPPINES

UNTIL THE END OF THE WORLD

WHAT ARE WE TO MAKE OF
THE FACT THAT WE ARE
THE ONLY COUNTRY WITHOUT
LEGAL DIVORCE?

BY KRISTINE FONACIER



We are the last country in the world without a divorce law—which is curious, because there is, and there has always been, divorce in the Philippines. The Filipinas Heritage Library, which houses a wealth of historical documents in a fireproof vault under the Nielsen Tower, counts among its most valuable treasures a handwritten letter from early Hispanic times, one of the oldest samples of writing found in the Philippines. It is a legal document, written by a woman demanding divorce from her abusive, alcoholic husband. Divorce was, in fact, legal all throughout the American colonial era, through the Japanese Occupation, and after World War II; it was legal, in fact, until the 1949 Civil Code reversed any enlightenment in that direction.

Today, of course, the spirit and the practice of divorce exists in fact but not in the letter of the law. Marriages fail, more often than we'd care to admit, and what the lawyers call "remedies" available to unhappy couples are the wan, ineffectual cousins to divorce: a declaration of nullity (where the Court looks at your marriage and effectively says, Well, you got married and it was a big mistake, so your marriage is no longer valid); or an annulment (where couples look for loopholes so that the Court will be forced to say that the marriage never took place). There's also legal separation, which means that you are, for all legal intents and purposes, still married, but aren't really kidding anybody.

Our laws make it extremely painful and expensive to seek any of these so-called remedies, but even then, the Office of the Solicitor General tells us that the number of couples seeking an annulment have only been rising over the past decade: An average of 28 couples filed for annulment *every day* in 2012. Add to that the failed mar-

riages that aren't on the record, because the couples simply cannot afford to go through the entire process, and there you have a number for what we all know to be true: That marriages—despite our best intentions, despite our laws, despite religion—can fail so completely that people will want out of them, no matter what. But, as of 2011, we have remained the only country other than the Vatican City without a divorce law.

Divorce is legal for some of us, including Muslim Filipinos who are governed by the Code of Muslim Personal Laws. It is legal for Filipinos who are married to foreigners, under foreign law, and who were divorced under foreign law. People have been known to just disappear and remarry, dodging the process entirely—not legal, but it works. What's also worked, according to various stories I've heard over the years: Hiring petty thieves to physically remove legal documents from the civil registries, not getting married in the first place, or simply working around the legal system and hoping for the best.

Now let me tell you a story. One of my closest friends was married for almost a decade, to a man that she had dated all throughout college and through most of her adult life. It was a safe marriage, with the usual bumps here and there, a few big fights, but no big tragedy to split them apart. It could have been the kind of unremarkable relationship that would've seen them together till death do they part.

But the marriage made my friend unhappy, for reasons that went, admittedly, largely unarticulated. Was it depression? Sadness? Was it all just a big mistake? None of us knew, nor did she. My friend only knew, deep in her bones, that she wasn't going to survive being married. If she stayed, she would die.

He's not a bad guy, her husband. Not my favorite person, but to both their credit, he stayed long enough to try and work past it. But more than a year later, he agreed that the marriage had failed, and that they should both move on.

They were both sad, as were their families and friends, but they

moved on. My friend found great joy in a new career that had her setting up two companies; her ex met someone else and made plans to start a new family. They remain civil, though distant. They wish each other well.

This would be a great example of a mature way to handle the end of a marriage, except Philippine law does not allow for an amicable ending. The law puts high hurdles before the petitioners before they are *granted* a divorce, and to say that both of you just want out doesn't cut it. Infidelity, spousal abuse aren't even grounds for an annulment, to be strict about it; one must prove that these are symptomatic of a larger, chronic problem. The infamous Article 36 of the Family Code, which has become the most commonly used haven when seeking an annulment, says that the marriage can be declared void if one of the spouses is "psychologically incapacitated," and that this problem has always existed, and that there is no hope that this will change.

This isn't the case for my friend and her future ex-husband, but they did what any sane, intelligent Filipino with access to a lawyer is forced to do in their position: They had to manufacture their grievances. One of them has to prove that the other is psychologically unsound, citing any number of made-up incidents. The ex-couple also had to find a "friendly" court, which means taking up fake residence in another district.

It's a long, laborious process in which any remaining ounce of joy in the past relationship is utterly wiped out. My friend had to read the lies written about her in the legal documents and essentially agree to them—though not too much, because then they might be accused of collusion, which would be grounds for dismissal of the case.

I'll spare you the details, but today the case is still held up in court. "I feel disenfranchised. I'm a productive citizen who pays taxes and who contributes to society, and yet I feel like I'm not being helped," my friend said.

Malta was the last legal holdout, along with the Philippines, until a referendum in 2011 showed that its citizens favored the legalization of divorce, by a somewhat narrow margin. Who is still against divorce here, I often wonder. "The strong influence of the Catholic Church" is the easy scapegoat, though an interesting article in *Foreign Policy*, written by Ana Santos and Tom Hundley, asserts that philandering (male) politicians are also to blame, quoting a lawyer who says that without a divorce law, "they know they can continue this lifestyle where they have their beautiful and loyal wife—and also the comfort and status of a mistress."

It's an inflammatory assertion, and one I'm going to leave for other people to engage. But that leaves the question: Who is still against legalizing divorce?

While the RH Bill was occasion for vociferous and lively debate from both sides, I cannot find similar passion for the divorce bill. There are a number of long articles that heavily favor the legalization of divorce in the Philippines, but none that make a reasoned argument against it. There are a number of politicians, including the president, on record saying that they oppose the passage of a divorce bill, but for the most part, their main argument seems to be that the current provisions for annulment should be enough.

In the meantime, a Google search turns up the No to Divorce (Anti-Divorce Bill) in the Philippines community page (451 likes, last post September 18, 2011), the Anti-Divorce Bill community page on Facebook (103 Likes, 9 posts, all on April 9, 2013). Casual inquiries among my circle revealed that somebody's mother is against legalizing divorce because not having divorce as a recourse "builds character." As of this writing, I believe she still wears a seatbelt, though I've also pointed out that, by the same logic, not having a seatbelt to rely on not only makes us better drivers, but it also makes us stronger people.

Other arguments against the legalization of divorce include:

Kawawa the children (but what about the children who live in unhappy families, or who are witness to abuse? And what about childless couples—should they be allowed to get divorced?); Divorce is not a Filipino thing (yes it was, and it still is); a Divorce Bill will make people rush carelessly into marriage (so let's also ban seatbelts and helmets); a Divorce Bill will encourage people to get divorced (nobody wants to get divorced). I found a couple of ultraconservative religious folk who also "reason" that domestic abuse shouldn't be grounds for divorce because that just leaves the abuser to move on to the next victim. (WHAT.)

Seriously, who is still against legalizing divorce, in this day and age? And why? I really want to know.

In January this year, the Court of Appeals reversed a ruling from the Pasay Regional Trial Court that had granted annulment to a couple. The story had made the tabloids because the wife had accused her husband of not wanting sex. It's not the sensational bits that bear note: It's the fact that the Court has the power to deny annulment.


Of the relatively few annulment cases the Philippines courts see, the vast majority are granted (about 95 percent, says another article by Ana P. Santos and Tom Hundley, this time in the *Washington Post*). But there is a five percent that includes this unfortunate woman in a sexless marriage and, famously, actress Amy Perez, whose petition for annulment was denied "with finality" by the Supreme Court. Perez's case brought attention to the plight of the five-percenters—though she remarried, inexplicably, last November (ABS-CBN reported in October that her marriage was "finally annulled", without explaining how this happened after the SC's 2006 decision.)

This is, to me, the most puzzling thing of all about the entire debate. In a country where the general public's trust in government is low,

In a country where the general public's trust in government is low, and only getting lower, and where trust in the legal system is lukewarm at best, why are we so willing to cede control of this most personal of decisions to a

and only getting lower (at 11 percent in 2014, down from 15 percent in 2012, according to the Philippine Trust Index), and where trust in the legal system is lukewarm at best (41 percent saying they had "neither too much nor too little" trust in the trial courts in 2003, which is the date for the latest SWS survey on the topic), why are we so willing to cede control of this most personal of decisions to a court? Granted that we are a predominantly Catholic country that may find great comfort in the Church, it ultimately isn't the Church's decision to have us stay married or not—the power belongs to the Court. If one is willing to let the Courts have a say in this personal matter, because of religion, then he must

also be willing to let the Court decide on all matters of conscience and practice. Why not let the Court decide whether my confession is valid or not? Why not let it mandate the number of times I should hear Mass?

There is House Bill 4408, which has been struck down and re-filed; the Pope's visit in January allowed the bill's proponents a window to call attention to it again. To wit: The bill, nicknamed "Divorce, Philippine-style," proposes a divorce bill with many restrictions. Spouses must have been separated for at least five years, for example, and legally separated for at least two. In the meantime, to his credit, Pope Francis has also asked for a review of the harsh rules governing annulment, in an effort to make the Church more responsive to the realities of modern family life. This progress may not be a lot, but it's more than we've got. We'll take it. 

Young ROMANCE

I WONDER IF SHE'LL
LET ME TRY ON
HER SHOES!

WHAT ARE YOU
THINKING OF?

THE RESCISSION OF MARRIAGE ACT OF 2015

NO JOKES. NO GAMES. ESQUIRE COMMISSIONED
A READY-TO-FILE BILL TO GET THE BALL ROLLING.

Section 1. Title. – This law shall be known as the Rescission of Marriage Act of 2015.

Section 2. Declaration of Policy. – The State recognizes that the contract of marriage as currently defined by the Family Code, imposes unique obligations and limitations on the civil rights of the contracting parties, which are yielded for the purposes of strengthening the family unit and family life in general. However in obvious instances where individual joined together as spouses are collectively unable to provide a stable family unit without causing physical or medical harm to its members, the maintenance of these unique obligations and limitations on civil rights operates as an undue burden that infringes on a person's dignity and her or his civil and constitutional rights, including the Bill of Rights and Section 11, Article II of the Constitution, which requires that the State value the dignity of every human person and guarantees full respect for human rights. Moreover, the institution of marriage as recognized in the legal and constitutional order is, despite its various ethno-cultural, a secular institution which warrants administration under law free from social, political or religious bias. In this light, the preservation and promotion of marriage as a legal institution is fortified by allowing for the efficient dissolution of marriages that are clearly injurious or prejudicial to the dignity and rights of a spouse or a child, the maintenance of such marriages posing a social harm that inflicts long-term damage to the institution of marriage.

Section 3. Definition of Marriage. – Marriage is a special contract of union, presumptively permanent, entered into in accordance with law for the establishment of conjugal and family life, whose nature, consequences, and incidents are governed by law and not subject to stipulation, except that marriage settlements may fix the property relations during the marriage within the limits provided by law.

This Divorce Act maintains the constitutional policies ordaining the Filipino family as the foundation of the nation, with marriage as the foundation of the family, while qualifying the statutory definition of marriage in order to bolster the following constitutional obligations of the State:

- (a) To assist spouses in complying with the demands of responsible parenthood;
- (b) To ensure the right of children to assistance, including proper care and nutrition, and special protection from all forms of neglect, abuse, cruelty, exploitation, and other conditions prejudicial to their development;
- (c) To entitle members of the family to a family living wage and income;
- (d) To protect the elderly members of the family;
- (e) To guarantee each individual's constitutional right against deprivation of life or liberty without due process of law; against denial of equal protection of the law; or otherwise, a person's right to dignity and the exercise of full human rights.

Section 4. Divorce as a matter of right. A spouse shall be entitled as a matter of right to terminate of his/her marriage by filing for the ju-

dicial rescission of the marriage contract upon petition, without need of proving additional evidence, upon the following circumstances:

- (a) Conviction by final judgment of the respondent, where the offended party is either the petitioner, a child of either or both spouse (whether or not such child is legitimate or illegitimate), or petitioner's own direct ascendants, of any of the Crimes Against Persons as defined in the Revised Penal Code as amended, including but not limited to parricide, murder, homicide, rape, acts of lasciviousness, and physical injuries, without regard to the stage of the crime or the penalty imposed thereupon.
- (b) Conviction by final judgment of the offending spouse, where the offended party is either the divorcing spouse, his or her own children (whether or not such child is legitimate or illegitimate or whether or not the child of the guilty spouse), without regard to the stage of the crime or the penalty imposed thereupon, of the following crimes as defined in the Revised Penal Code:
 - i. Kidnapping, serious illegal detention, slight illegal detention. (Articles 267, 268)
 - ii. Kidnapping and failure to return a minor, slavery, or exploitation of child labor (Articles 270, 272, and 273)
 - iii. Abandonment and/or exploitation of minors (Articles 275 to 278)
 - iv. Grave threats, light threats, or other light threats (Articles 282, 283 and 285)
 - v. Grave coercion, light coercion, or other similar coercions. (Articles 286, 287 and 288)
- (c) Conviction by final judgment of the offending spouse, where the offended party is either the divorcing spouse, his or her own children (whether or not such child is legitimate or illegitimate or whether or not the child of the guilty spouse) of any crime penalized under the Revised Penal Code or any other penal law, where the imposable sentence exceeds prison mayor in its minimum period or six (6) years.
- (d) Conviction by final judgment of the offending spouse for the crime of bigamy under Article 349 of the Revised Penal Code.

In the cases enumerated above, the spouse seeking rescission shall file the action with the Regional Trial Court where the guilty spouse was convicted by final judgment, or at the place of residence of either spouse. No other evidence apart from the authenticated copy of the final and executory judgment of conviction and the certification from the Office of the Solicitor General that the said final and executory judgment duly exists shall be required to rescind the contract of marriage.

Section 5. Divorce when in the best interests of the spouses and/or their children. A contract of marriage may be rescinded by judicial order upon petition following a trial on the merits upon any of the following circumstances.

- (a) Conviction by final judgment of the offending spouse of

any other crime penalized under the Revised Penal Code or under any penal law, provided that the offended party must either be the divorcing spouse, his or her own children (whether or not such child is legitimate or illegitimate or whether or not the child of the guilty spouse), or the direct ascendants of the spouse filing for rescission.

- (b) Conviction of any other crime involving moral turpitude even if the spouse filing for rescission is not the offended party.
- (c) A final judgment finding the respondent civilly liable to either the petitioner, the petitioner's children, or the petitioner's parents, in connection with the prosecution of a crime, whether or not the respondent is judged guilty of the crime and without regard as to whether the civil aspect of the crime was tried separately or jointly with the criminal action.
- (d) Where the offending spouse is determined to have been psychologically incapacitated to comply with the essential marital obligations of marriage, whether such incapacity existed at the time of the celebration of the marriage or after its solemnization.
- (e) The respondent was of unsound mind at the time of the celebration of the marriage, unless such party after coming to reason freely cohabited with the petitioner as husband and wife;
- (f) The respondent, following the celebration of the marriage, becomes of unsound mind as certified by the appropriate medical professional, and upon a finding that there is no likelihood that the respondent will be restored to reason.
- (g) That the consent of petitioner was obtained by fraud, unless petitioner afterwards, with full knowledge of the facts constituting the fraud, freely cohabited with the other as husband and wife, fraud under this paragraph constituted by the following acts of the respondent:
 - i. Non-disclosure of a previous conviction by final judgment of the respondent of a crime involving moral turpitude;
 - ii. Concealment of sexually transmissible disease, regardless of its nature, existing at the time of the marriage; or
 - iii. Concealment of drug addiction, habitual alcoholism or homosexuality or lesbianism existing at the time of the marriage.
- (h) That the consent of petitioner to the marriage was obtained by force, intimidation or undue influence, unless the same having disappeared or ceased, petitioner thereafter freely cohabited with the other as husband and wife;
- (i) That either party was physically incapable of consummating the marriage with the other, and such incapacity continues and appears to be incurable;
- (j) That either party was afflicted with a sexually-transmissible disease found to be serious and appears to be incurable.
- (k) Upon proof by preponderance of evidence of any of the following acts, even they are not substantiated by a final judgment of conviction for a crime:
 - i. Repeated physical violence or grossly abusive conduct directed against the petitioner, a common child, or a child of the petitioner;
 - ii. Physical violence or moral pressure to compel the petitioner to change religious or political affiliation;
 - iii. Attempt of respondent to corrupt or induce the petitioner, a common child, or a child of the petitioner, to engage in prostitution, or connivance in such corruption or inducement;
 - iv. Final judgment rendered following the celebration of the marriage, sentencing the respondent to imprisonment of more than six years, even if pardoned;
 - v. Drug addiction or habitual alcoholism of the respondent;

- vi. Lesbianism or homosexuality of the respondent;
- vii. Contracting by the respondent of a subsequent bigamous marriage, whether in the Philippines or abroad;
- viii. Sexual infidelity;
- ix. Attempt by the respondent against the life of the petitioner; or
- x. Abandonment of petitioner by respondent without petitioner's prior consent and without justifiable cause for more than two years.

The courts shall not order the rescission of the marriage even if any of the causes enumerated above are duly proven, unless all of the following findings are likewise established:

- (1) The petitioner, by remaining in the marriage, is placed at imminent risk of grave or permanent physical or psychological or medical harm;
- (2) The best interests of the minor children of the petitioner and the respondent will be satisfied by the rescission of the marriage, such best interests being duly certified by a case worker duly accredited by the Department of Social Work and Development;
- (3) The action for rescission is not being undertaken for the purpose of dissipating the conjugal assets in fraud of creditors.

In petitions filed under this Section, the spouse seeking rescission shall file the action at the place of residence of either spouse.

Section 6. Participation of the Office of the Solicitor General. The Office of the Solicitor General shall be served copies of every petition for rescission filed under this Act. No petition shall be given due course by the Regional Trial Court until the Office of the Solicitor General enters its appearance in the petition, whether by itself, or through the due authorization of the provincial or city fiscal to appear on its behalf.

In actions filed under Section 4 of this Rescission of Marriage Act, the duty of the Office of the Solicitor General shall be limited to confirmation of the existence of the final and executory judgment of conviction as required under Section 4.

In actions filed under Section 5 of this Rescission of Marriage Act, the Office of the Solicitor General shall oppose the petition if under its discretion, the grounds and requisites under Section 5 have not been duly established, or that the termination of the marriage will otherwise be contrary to public order. In cases where the respondent is under default or otherwise refuses to participate in the proceedings, the Office of the Solicitor General as defender of the general public policy promoting marriage, shall be obliged to argue in favor of the non-dissolution of the marriage.

Section 7. Effects of Rescission. The rescission of marriage under this Act shall have the following effects:

- (a) Any children conceived during the marriage shall be considered legitimate.
- (b) Donations by reason of marriage shall remain valid.
- (c) Either spouse may revoke the designation of the other spouse as beneficiary in any insurance policy, even if such designation be stipulated as irrevocable.
- (d) Either spouse shall be disqualified from the other spouse to inherit by intestate succession.

Section 8. Preservation of Conjugal Properties. In all actions for rescission of marriage, the final judgment shall order the preservation



JUST Married



I SHOULD HAVE
SWIPED LEFT!

WANNA GET HIGH
AND PLAY PIN THE TAIL
ON THE DONKEY?!

of the conjugal properties of the spouses according to the appropriate property regime prescribed under the Family Code, for a period of five (5) years reckoned from the finality of judgment. The said conjugal properties may only be liquidated during the five (5)-year period for the following purposes:

- (a) The provision of monthly support during the five (5)-year period to the petitioner, in an amount to be fixed by the court based on the amount of support petitioner would have received from the respondent had the marriage subsisted; provided that the parties are free to mutually agree on the terms of support; provided further that the petitioner shall not be entitled to further support once he or she contracts another marriage;
- (b) The provision of support to the common children during the five (5)-year period;
- (c) The payment of creditors for debts or obligations contracted by either spouse that are chargeable to the conjugal regime;
- (d) The delivery of the presumptive legitimes of all common children, computed as of the date of the final judgment of the courts, upon request of the children or their guardian or the trustee of their property. The delivery of presumptive legitimes shall not prejudice the ultimate successional rights of the children accruing upon the death of either or both of the parents, but the value of properties already received by operation of this Section shall be considered as advances on their legitime.
- (e) The payment of damages from which may be adjudged by the court in favor of the petitioner on account of the commission of the acts which gave rise to the cause of action for rescission; provided that the amount of damages so paid during the five (5)-year period shall be deducted from the respondent's share in the remainder of the conjugal properties following the lapse of the said period.

The petitioner shall be entitled to solely administer the preserved conjugal property during the five (5)-year period, however the respondent or the common children may challenge the acts of administration by the petitioner before the court that granted the judgment of rescission, on the grounds that the petitioner is acting beyond his or her authority vested by the final judgment or this Act in the liquidation of the properties.

The above-enumerated rights shall be terminated five years following the finality of the judgment of rescission. Upon the lapse of such period, the remainder of the conjugal properties shall, after deducting from the share of the respondent the amount of the damages referred to in Section 7(d), shall be divided equally among the petitioner and respondent.

Section 9. Custody. Custodial rights as may be determined in the resolution of the petition for rescission extends only to unemancipated common children.

The best interests of the minor child shall be the paramount consideration in determining which spouse is entitled to custody. The choice made freely of a child who is over thirteen (13) years, as confirmed by the court, shall presumptively be deemed as in the best interest of that child. The choice made freely by a child between the ages of seven (7) and thirteen (13) shall be accorded special consideration by the court. Should the court determine upon a preponderance of evidence that one spouse is unfit to retain custody of the child, it shall disqualify the said spouse from acquiring custody even if the spouse be the petitioner.

Section 10. Support. The rescission of the marriage shall not affect

the right of the common children to receive support from both of their parents, as prescribed under the Family Code. Within five (5)-years from the rescission of the marriage, the preserved conjugal properties may be liquidated for the purposes of providing support to the common children, unless a different agreement on support is agreed by the spouses.

Section 11. Legal Separation. The Regional Trial Court may, upon a petition filed jointly by the spouses, issue an order authorizing the legal separation of the spouses on the ground of mutual consent. No order granting legal separation shall be granted unless all of the following requisites concur:

- a. The consent of both spouses, and all common minor children above the age of seven (7) is secured in the presence of the judge.
- b. The best interests of the minor children of the petitioner and the respondent, especially those below the age of seven (7) will be satisfied by legal separation, such best interests being duly certified by a case worker duly accredited by the Department of Social Work and Development;
- c. Custody of the minor children shall jointly determined by both spouses, with such arrangement consented to by all common minor children above the age of seven (7), and such custodial arrangement does not compromise the best interests of the child as certified by the duly-accredited social case worker.
- d. The provision of support of common children is jointly agreed upon by the parties and the court is satisfied that the arrangement does not compromise the best interest of the child.
- e. The parties have mutually agreed to the terms of the dissolution of the conjugal properties.
- f. The action for legal separation is not being undertaken for the purpose of dissipating the conjugal assets in fraud of creditors.

The participation of the Office of the Solicitor General shall not be required in an action for legal separation.

Section 12. Effects of Legal Separation. A judgment granting legal separation shall have the following effects:

- a. The spouses shall be entitled to live separately from each other, but the marriage bonds shall not be severed and neither spouse shall be free to contract another marriage unless the marriage is rescinded according to this Act or terminated for causes provided by law;
- b. The conjugal properties shall be liquidated in accordance with the joint agreement of the spouses;
- c. Neither spouse shall be entitled to request for support from the other during the period of legal separation.
- d. Neither spouse shall be entitled to inherit from the other by reason of intestate succession, unless the decree for legal separation is judicially revoked.

Section 13. Revocation of Legal Separation. Following the judgment of legal separation, the separated spouses may jointly seek with the Regional Trial Court the revocation of the decree of legal separation. The Regional Trial Court shall accordingly set aside the final judgment of legal separation, but the separation of property shall subsist unless the spouses agree, to revive their former property regime.

Section 14. Repealing Clause. All laws, decrees, orders, rules and regulations or portions thereof inconsistent with this Act, are hereby repealed. ■



Marriage

SECRETS



WHISKY DICK!

LET'S JUST WATCH TV AND CUDDLE!

AT FIRST SIGHT

REAL LOVE

ON A SCALE OF 1 TO 50
SHADES OF GRAY,
HOW MUCH IS IT
GOING TO HURT?

CHRIS BROWN...

IF HE HAD A
LOVE CHILD WITH
IKE TURNER!

SPLIT DECISIONS

BY
OLIVER
X.A. REYES

AN ALTERNATIVE HISTORY OF DIVORCE IN THE PHILIPPINES

1897

Emilio Aguinaldo, in his Hong Kong exile, greets an unexpected visitor. "I want to be of help, any way I can," Aguinaldo is told by Josephine Bracken.

JUNE 12, 1898

At Kawit, Cavite, Emilio Aguinaldo declares the independence of the Philippines, a visibly pregnant Josephine Bracken standing by his side.

JUNE 13, 1898

President Aguinaldo issues the first ever law of the Philippine Republic, an act authorizing divorce in the entire islands.



JUNE 14, 1898

A newly-divorced President Aguinaldo is married to Josephine Bracken.

NOVEMBER, 1898

Felipe Calderon proposes that the Malolos Constitution adopt Roman Catholicism as the state religion of the Philippines. "Ginagago mo ba ako," Aguinaldo tells Calderon, who is felled by an assassin's bullet three weeks later.

DECEMBER 2, 1898

Jose Rizal Aguinaldo is born to Emilio and Josephine Aguinaldo. Church bells across the nation are forcibly rung. Another son, Crispulo, is born the following year.

1900

Josephine Aguinaldo and her two sons are smuggled out of the Philippines as Aguinaldo faces increased danger in being captured by the Americans.

1901

The American military government in the Philippines, wary between the ties between Rizal and Aguinaldo, promote "the martyr" Andres Bonifacio as a national patriot worthy of adulation. A general explains:

"America has its Washington, the fighter, and its Ben Franklin, the bookworm. Which of them you think became our national hero?"



1908

The newly-discovered bones of Andres Bonifacio at interred at the Luneta, at a site that is later dedicated as a Bonifacio Monument. Aguinaldo attempts to pay his respects together with his third wife, Marcela Agoncillo, and is promptly booed.

1909

Chatter in the Manila rumor mill has it that the orphaned Aguinaldo boys have been relocated to Ireland by their maternal grandfather after having rebuffed the opportunity to return to the Philippines.

1916

An aspiring politician in Ilocos Norte named Mariano Marcos is divorced after a brief arranged marriage to Josefa Edralin. It was said that Josefa was unnerved by her husband's sharp glare whenever she would brush her teeth. The couple had been childless upon the divorce.

1917

With the assent of the American government, two young brothers arrested for their participation in Ireland's Easter Rising are exiled to the Philippines to serve out their sentences. While receiving benign treatment while detained at the Manila Bilibid Prison, Jose Rizal Aguinaldo remains embittered over the torture inflicted by the British in Dublin and retains intense hatred of colonials.



1920

The emerging political rivalry between Senate

President Manuel Luis Quezon and Speaker of the House Sergio Osmeña takes a sharp irrevocable turn after Mrs. Quezon announces her plans to file for divorce and marry the widower Osmeña. "Punyeta, kung pinapayagan siya na mambabae, bakit hindi naman ako pupuede manlalake?" Aurora Quezon is overheard telling a friend. Senate President Quezon soon announces his eternal opposition to granting women the right to vote.

1922

Despite a vigorous effort on the part of his father, Jose Rizal Aguinaldo is defeated in his first try for public office, for a House of Representatives seat from Cavite.

1923

At the height of the unpopularity of American Governor-General Leonard Wood, Crispulo Aguinaldo attempts to launch an armed revolt against United States rule. The revolt fizzles after Emilio Aguinaldo delivers a radio address asking Filipinos not to join the rebellion. Jose Rizal Aguinaldo is arrested, the government unsure about his role in the rebellion.

1925

Filipinos in government resign en masse after the execution by hanging of Crispulo Aguinaldo upon orders of Leonard Wood. In response, the loyal Emilio Aguinaldo is named head of the Cabinet by Wood. Jose Rizal Aguinaldo petitions the courts to be allowed to take the name Jose Rizal Bracken; his petition is denied.



1928

During an official visit to Washington D.C., Emilio Aguinaldo is told by U.S. President Calvin Coolidge that he would make a fine first President of the Philippines, "When the time is right."

1934

Filipinos are amused, then enthralled, with the news that Senate President Manuel Quezon has taken as his third wife, the blonde British actress Madeleine Carroll, who is 27 years his junior.

1935

Proving that politics makes strange bedfellows, the once-cuckolded Manuel Quezon magnanimously announces that he has asked Sergio Osmeña to be his running mate in what would be an ultimately successful campaign as the first President of the Philippine commonwealth. Madeleine Carroll, the new first lady even makes joint appearances with Mrs. Aurora Osmeña, the former Mrs. Quezon.

1936

Freshman Senator Jose Rizal Aguinaldo announces his resignation, declaring, "My martyred father would have continued to spin in his grave unless I withdrew my allegiance to this fraudulent and unfree Commonwealth government." His biological father is not amused.



1941

As the Japanese invasion of the Philippines commences, Mrs. Madeleine Quezon and their toddler-daughter, Minerva, are stranded in Hong Kong, which itself is facing invasion forces.



1942

President Quezon reluctantly agrees to escape to Australia despite being separated from his wife and child. General McArthur solemnly assures him, "They will return."

1943

After months of rumors about his whereabouts and allegiances, a statement is issued in the name of former Senator Jose Rizal Aguinaldo. "The Japanese High Command has graciously allowed me to decline the Presidency of the Philippines or any executive

role. Rest assured that I will continue as a private citizen working towards the greater welfare and prosperity of our peoples."

JULY 1944

A dying President Quezon suggests in a cable addressed to President Roosevelt that the British may be encouraged to cede Hong Kong to the Americans if U.S. troops were to undertake the liberation of the island. McArthur agrees with the plan, noting, "I promised the man that his wife and child shall return." Churchill is made to agree.

OCTOBER 1944

Following the tragic death of General McArthur at Kowloon Bay, General Richard Sutherland leads the American forces that wade into Leyte Gulf. Days later, the liberators are honored with an impromptu program at a Tacloban gymnasium. General Carlos P. Romulo is smitten by one of the winsome charms of the performers, a barrio lass named Imelda Romualdez.

1945

According to the popular cartoon strip "Ripley's Believe it or Not", Aurora Osmeña of the Philippines is the only woman in the world to have become First Lady upon the death of her former husband.

1947

Jose Rizal Aguinaldo declares that while he has accepted the general pardon issued by President Roxas to all "collaborators," he denies having performed any act that betrayed the Filipino people and declares he will seek vindication through the ballot box.

1949

By a slim margin, Jose Rizal Aguinaldo is elected President over the unpopular incumbent Elpidio Quirino. United Nations General Assembly President Carlos P. Romulo withstands calls for his resignation following his divorce, and remarriage to his secretary, Imelda Romualdez.

1950

President Aguinaldo's popularity dips after he expends a lot of political capital in his attempt to have Jose Rizal named as National Hero in lieu of

"Amboy" Andres Bonifacio despite other pressing issues. *"Putangina, hindi naman niya tatay iyon!"* the elderly General Aguinaldo says privately. Unable to regain his standing, Aguinaldo would be defeated for re-election in 1953.

1951

In Washington D.C., General Carlos P. Romulo quietly files for divorce from his wife Imelda after learning of her affair with a freshman Senator from Massachusetts.



1955

Following the headline-making divorce of film stars Rogelio de la Rosa and Carmen Rosales, LVN movie mogul, Doña Sisang de Leon, denounces divorce as destroying the fabric of traditional Filipino society and promises to generously fund a political organization that would restore Catholic values into national politics.

1957

Former radio broadcaster and senator, Francisco Rodrigo, is elected President, the youngest in Philippine history, in a four-person race with the help of a solid Catholic bloc. President Rodrigo announces in his inaugural address that the Sanctity of Marriage bill would be the immediate priority of his administration.

1958

President Rodrigo's proposed Sanctity of Marriage bill is widely defeated in both houses of Congress. Future incarnations of the bill, which would prohibit divorce in the Philippines, would face defeat in Congress every year for the next fifty-seven years and counting.

1960

There is widespread national interest in the Philippines in the U.S. Democratic primary as one candidate, John Fitzgerald Kennedy, is married to the Philippine-born Imelda Romualdez. *"We all love Kennedy!"* pronounces Imelda's uncle, Speaker of the House Daniel Romual-

dez. Kennedy, however, is denounced as an unfaithful Catholic for having married a divorced woman and is ultimately defeated for the nomination by Lyndon Johnson. Kennedy agrees to run as Johnson's running-mate; the Democratic ticket is elected.



1962

Millions are dead at the conclusion of the Cuban Missile Crisis, with the nuclear destruction of the American base at Guantanamo Bay and the Siberian city of Krasnoyarsk. President Johnson is stricken by a fatal heart attack. A few days later, John F. Kennedy assumes the American presidency. *"Believe me when I say, I truly love the Russian people,"* says the 33-year-old U.S. First Lady Imelda Romualdez Kennedy.

1965

The 67-year-old former President Jose Rizal Aguinaldo surprises the nation with his second marriage, to former presidential daughter Minerva Quezon. *"Panahon na tayo naman ang merong magandang First Lady,"* Aguinaldo announces from the steps of Manila Cathedral with his Filipino-British wife by his side.

1968

In the midst of the Vietnam War, Americans find welcome distraction in the Watergate scandal, named after the Washington D.C. hotel where First Imelda Romualdez Kennedy fled after leaving the president, and the site of her daily press conferences revealing details of the president's daily extra-marital affairs. *"Jesus Christ, all I did was to threaten to cut off her shoe budget!"* the embittered president reveals. President Kennedy resigns before he could be impeached by the House of Representatives. He files for divorce the very next day.

1969

Jose Rizal Aguinaldo is re-elected President of the Philippines, promising among others to retain Andres Bonifacio as the

National Hero. His efforts to promote the mandatory teaching of Rizal's novels in schools proves equally controversial, but successful.

1971

Days after former President Kennedy's marriage to actress Angie Dickinson, Imelda Romualdez Kennedy marries powerful magnate Rupert Murdoch. A custody battle between Kennedy and Imelda ensues over their two children, John-John and Don-Don.

1972

President Aguinaldo ignores U.S. President Nixon's suggestion that the latter would not stand in the way should Martial Law be declared to combat the growing communist threat.



1973

The 1935 Constitution is controversially amended to allow the 39-year old First Lady Minerva Quezon Aguinaldo to run for the presidency; she is however defeated by Senator Benigno Aquino, Jr.

1976

Many are surprised when surveys indicate that public sympathy is with Tirso Cruz III in his acrimonious divorce battle with Nora Aunor.

1978

Imelda Romualdez Kennedy marries for the fourth time, this time to the 88-year old Col. Harland Sanders of Kentucky Fried Chicken fame; her TV commercials with the Colonel win her a new set of fans.



1979

Don-Don Romualdez Kennedy decides to settle—for now—in the Philippines and opens the Kentucky Max's Fried Chicken chain. *"I've always wanted to try my hand at running a business,"* he says in an interview on *Seeing Stars with Joe Quirino*.

Tabloid media explodes when Don-Don Kennedy is seen on a date with the now-single Nora Aunor.

1980

President Arturo Tanco leads the Philippines in mourning former President Jose Rizal Aguinaldo, noting among others that the divorce law that had legitimized the late man's birth had allowed so many others the gift of happiness.

1981

The widowed Imelda Romualdez Kennedy Murdoch Sanders, the first woman named an honorary colonel by the State of Kentucky, marries billiards star Willie Mosconi. *"Love can lead you to many strange twists and turns, just like a billiards ball."* Imelda is quoted as saying.

1983

John-John and Don-Don jointly file for injunction trying to prevent their mother, Imelda, from dipping into their trust fund and purchasing shares in Atari, makers of the popular Pac-Man video game. The suit is amicably settled.

1985

Despite her election as the first woman president of the Philippines, the victory, finally, of three-time candidate Minerva Quezon Aguinaldo-Madrigal is seen in the international press as a step backward for Philippine democracy—a reiteration of dynastic tendencies.

1986

The eloquent eulogy of John-John Romualdez Kennedy delivered at the funeral of his father raises his profile as a future US presidential candidate. He warns the nation though: *"I ought to be a Democrat, because of my dad, but I might be a Republican, because of my mom."* *"John-John will make a great President,"* Don-Don tells Elvira Manahan on *Two For The Road*.



1987

Imelda Romualdez Kennedy Murdoch Sanders Mosconi makes a guest appearance on *Falcon Crest* in that se-

ries' highest rated episode ever. *"I'm doing this for John-John,"* she announces.

1988

After a doubtful few days, the government of President Aguinaldo-Madrigal withstands a rightist putsch led by Commissioner of Customs Juan Ponce Enrile. Don-Don Kennedy lends crucial support by his declaration that the American government would never support a military junta.

1992

Declaring himself a pro-life Catholic Democrat, John-John Romualdez Kennedy is elected Senator from New York. Many Democrats are disappointed in his conservative instincts; he declines to run for re-election.

1994

Imelda Romualdez Kennedy Murdoch Sanders Mosconi marries again; her children send her their best regards.



1997

Juan Ponce Enrile becomes the first non-divorced man to become President of the Philippines in 45 years.

2001

John-John Romualdez Kennedy joins the fledgling Fox News and becomes its marquee star with *The Kennedy Factor*. *"Rupert was a great stepdad,"* he explains.

2008

John-John Romualdez Kennedy is elected the first Asian-American President of the United States, as a Republican.

2010

After a successful attempt in amending the 1935 Constitution, Don-Don Romualdez Kennedy becomes the first naturalized Filipino to be elected President of the Philippines.

2011

At a joint press conference during John-John's first ever visit to the Philippines, both Presidents Kennedy declare their opposition to gay marriage as an affront to the fundamental traditions of marriage. ■

Love Diary

BABY, LET'S
GET MARRIED!

WE WANT PRENUP!
WE WANT PRENUP!



IF YOU COULD WALK IN THESE SHOES

FROM WEATHERED TREKKING BOOTS TO
TIMEWORN BALLET SLIPPERS, WE ASK EIGHT
MEN TO TALK ABOUT THEIR SHOES—AND THE
MEMORIES INTERLACED IN THEIR SOLES.

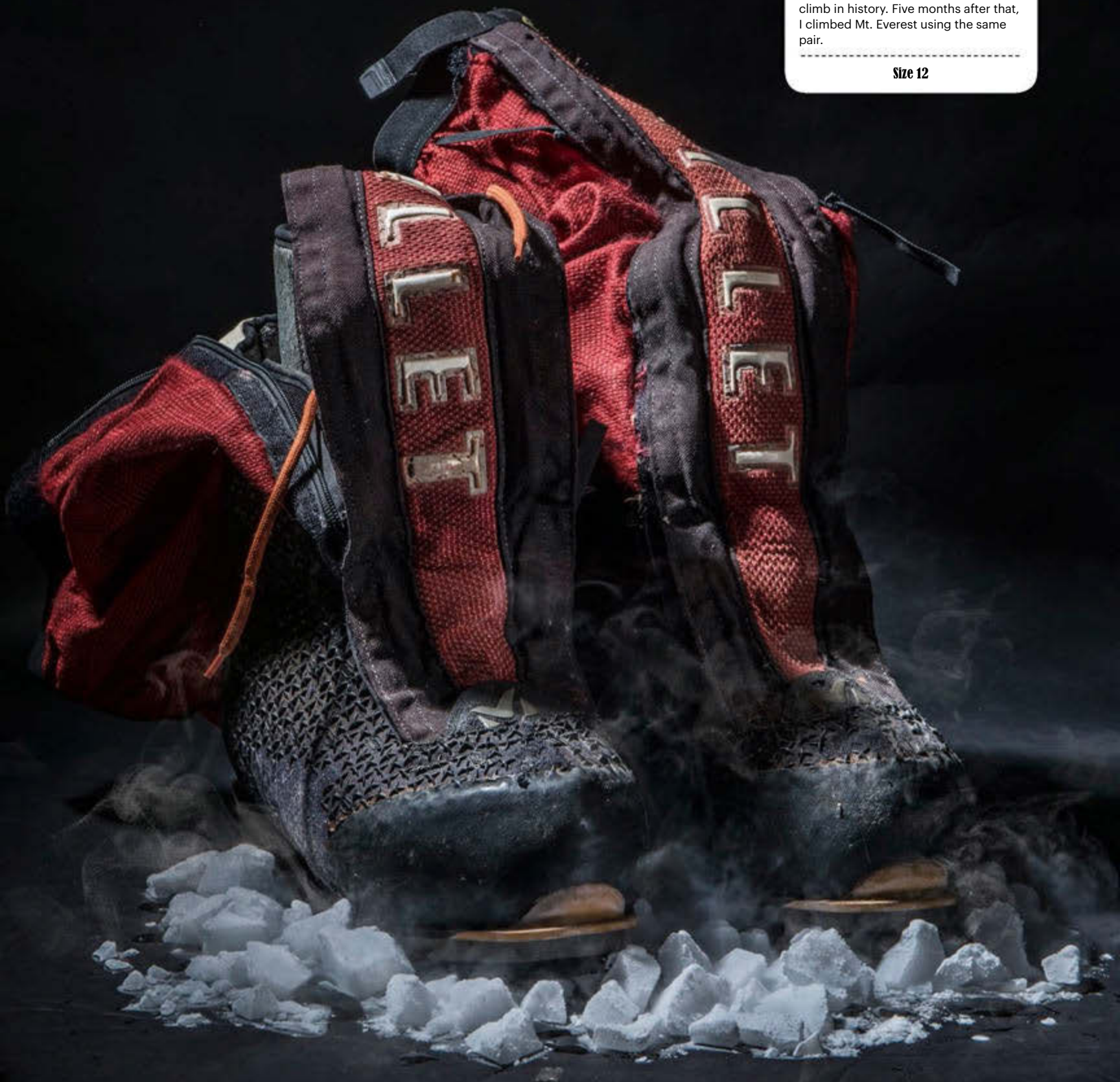
Photographs by
PAUL DEL ROSARIO

ROMI GARDUCE

*First Filipino to climb
the Seven Summits*

FIRST ENCOUNTER Bought at an outfitter in 2005 in Nepal because I couldn't find it anywhere else. You need to know what you're wearing because your life depends on it. **USED** For high altitude climbs. **DEFINING MOMENT** I used these when I climbed Cho Oyu mountain in Tibet, which is the sixth highest mountain in the world. I'm the first recorded Filipino to climb it, making this a significant climb in history. Five months after that, I climbed Mt. Everest using the same pair.

Size 12





RAYMUND MARASIGAN

Musician

FIRST ENCOUNTER At a shop in Cuba in 1992, when the Eraserheads first signed with BMG records and they gave us money to buy clothes for the album photo shoot. **USED** Everywhere, all the time. **DEFINING MOMENT** It was our first photo shoot for the *Ultraelectromagneticpop!* album. Near the end we were bored and tired, so in between outfit changes I guess I didn't put the other pair on—and that's the shot that made it to the cover.

Size 9

PAENG NEPOMUCENO

World bowling champion

FIRST ENCOUNTER A little more than ten years ago in the US. This is the best brand of bowling shoes. I use the exact same model now—except in white. **USED** For tournaments and training until they broke. **DEFINING MOMENT** In 2007, I won the Australian Open with these shoes and that was my 118th win which got me my third Guinness World Record for the “most tenpin bowling titles.” But that world record is not updated. As of 2014, I now have 128 titles. All three world-records are unbeaten.

Size 13





CHITO VIJANDRE

Owner of AC+632 and Firma

FIRST ENCOUNTER Sometime in the '90s in London. I bought them because I liked the medieval design.

USED Still being used today, usually for clubbing and traveling. **DEFINING**

MOMENT We were at ABC in New York and I was explaining art deco carpets to a friend when this tall, handsome guy approached to listen and ask which one would be a good buy. I gave him my opinion, for which he was extremely appreciative and thankful. It was Ben Affleck. I had no idea.

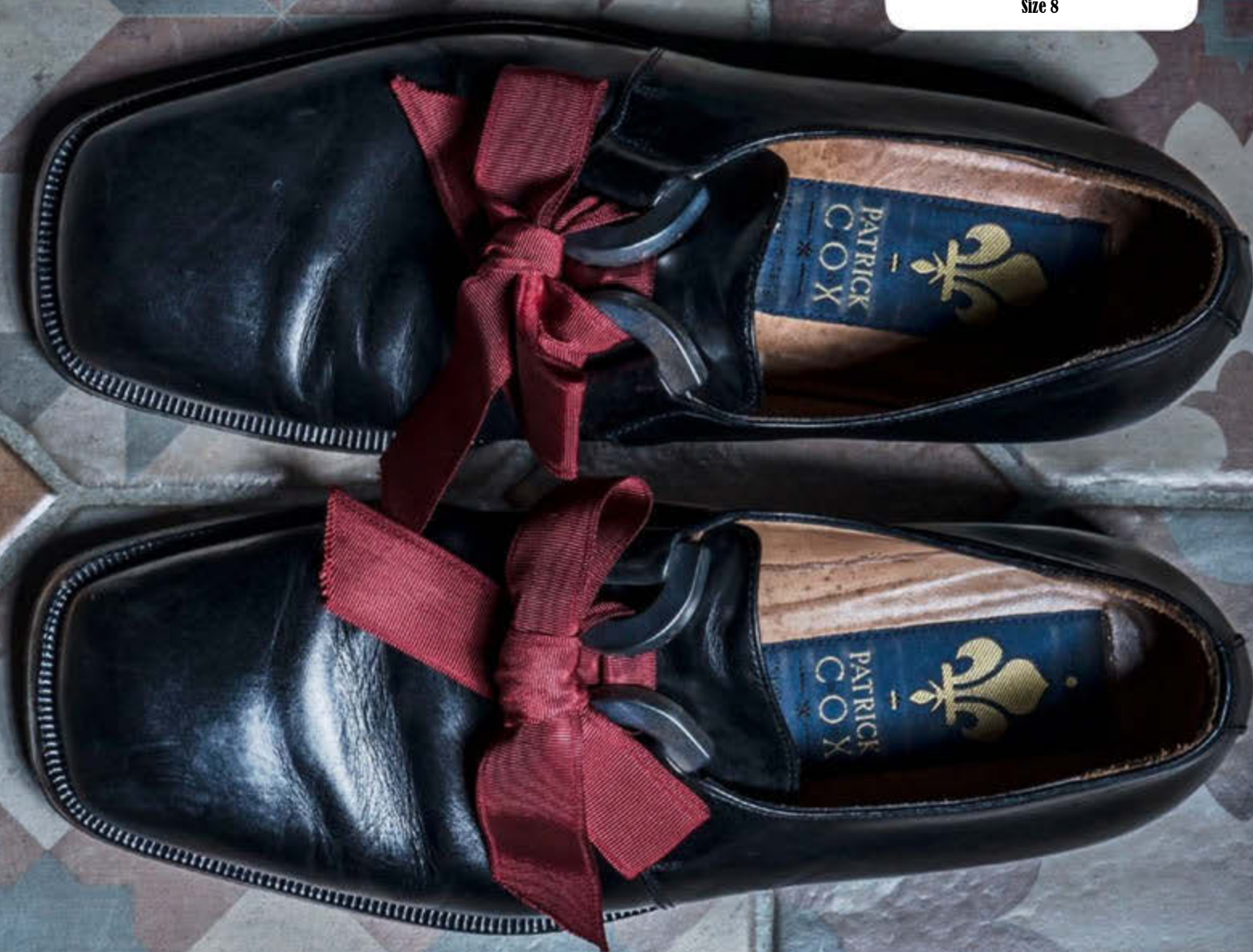
Size 7

RICKY TOLEDO

Owner of AC+632 and Firma

FIRST ENCOUNTER In London some-time in the '90s. They reminded me of Baroque court shoes. They originally had black laces but I changed them to Bordeaux grosgrain ribbons a few years ago. **USED** Whenever the outfit calls for them. **DEFINING MOMENT** One Saturday night after a party, I ended up at a police precinct wearing these shoes, because a friend decided to smoke a joint in the car when the police happened to pass by. We spent a good part of the morning answering questions until we were finally cleared and sent home.

Size 8





GRINGO HONASAN

Senator

FIRST ENCOUNTER At a surplus shop in Quiapo at around 1985. **USED** Wore them for field duty on wet and dry terrain, but only used them for around six months because the fit was too snug and it made running difficult. **DEFINING MOMENT** It was these boots that I wore when the Filipino people, including the military, gathered together for the EDSA Revolution of February 1986.

Size 9



NONOY FROILAN

Premier danseur

FIRST ENCOUNTER At the mall. I've known and trusted this particular brand to be able to withstand the rigor of dance routines for years. **USED** Still being used for teaching dance and choreography. **DEFINING MOMENT** I used this pair when I did a comeback performance in 2003. That's 20 years after I decided to retire in 1993. I played the role of Scrooge to Edna Vida's *A Christmas Carol* at the CCP Main Theater. For the last five performances, I needed to have them glue and sew the soles.

Size 7½

BLAKE MYCOSKIE

Founder of TOMS shoes

FIRST ENCOUNTER One of the many classic pairs that I have in my closet. **USED** I wore these to Haiti while we were there to shoot images for the 2015 Spring campaign. **DEFINING MOMENT** While in Haiti, I had them painted by a local designer. Haiti holds a very special place in my heart because this year, TOMS opened a factory there to make our giving shoes, and I hope it can be an inspiration and catalyst for economic investment throughout Haiti.

Size 8





LUIS LIWANAG

PHOTOJOURNALIST
INTERVIEWED BY JEROME GOMEZ

You have to be ready before the moment.

You need to develop techniques with your camera na parang part na siya ng katawan mo, para iba yung ine-exude mo, parang Zen na rin. Yun ang natutunan ko sa journey ko as a photographer. Siyempre nung una aggressive ka, walang pakialam. Natuto ako maging parang Jedi Master. In tune ka na with nature and the environment.

Since Martial Law napapansin ko na yung mga militarization. Naiinis ako dun eh, so yun yung mga pinagkukunan ko unti-unti. Until one day, nagpe-press work kami sa Liwayway Publishing, na-sense ko na magkakagulo sa labas. Bumaba ako, dala-dala ko yung camera ko. May alley, madilim, at biglang may barilan. Nung nag-clear na, tumakbo ako, kinabit ko na flash ko, shoot ako. First time ko makakita ng patay. So kuha ako nang kuha, siguro under a trance ako. Hindi ako marun-ong umanggulo, naka-two rolls ako. Pinipigilan ako ng mga malalaking plainclothes men. Sabi, “Sino ka ba?” Eh estudyante pa lang ako di ba? So nilabas ko yung The Dawn newspaper ng UE, pero tinakpan ko yung logo, pinalitan ko ng Life Magazine—yung daddy ko kasi may mga LIFE magazine, gumupit ako ng logo dun sa table of contents. Pinakita ko yun at naniwala sila na legitimate press ako. So nakapag shoot ako. Biglang may tumawag sa ‘kin. “Luis, ano ginagawa mo dito?” Pag tingin ko, uncle ko na reporter. Sabi niya, “Alam mo ba kung sino ‘yang kinukunan mo?” Sabi ko, hindi eh. “Si Ben Tumbling ‘yan.” **Nung first year high school ako**, pinagtatapon lang yang Daily Express eh, di ko akalain na dun pala ako magta-trabaho. Pero pawala na yung Daily Express nun kasi malapit na mag [EDSA] revolution nun eh. Tuloy tuloy yun, araw araw na rallies, until finally nabaril si Ninoy. After that, ang bilis na ng pangyayari. Yun yung heydays ng photojournalism. Konti lang kami no’n, mga 50 lang.

Parang humanist photographer ako eh. Pero someone marginalized, so yung streets nakaka-relate ako dun. Yun yung ginagawa kong storya. Nadiskubre ko kasi, pag photojournalist ka na part ng isang wire agency, ikaw yung spokesperson ng bansa mo. Kunwari ang issue ay food crisis, ina-amplify mo yun para masatisfy mo yung mga editors mo. So kahit hindi naman ganun nangyayari talaga, maghahanap ka ng taong nakapila [para sa pagkain]. Ganun ang media eh. Samantalang pag gumagawa ka ng documentary, makakapili ka ng subject mo. Hindi yung template na pag tag-ulan, tag-ulan pictures. Pag tag-araw, hanap ka ng mga naliligo—until magka-breaking news.

Ang talagang memorable sa ‘kin at nagbago ng buhay ko, yung Mendiola Massacre. Kasi andami nangyari sa harap ko, pero nakatu-long pa rin ako, at the same time naka-produce ako ng pictures. Parang enigma pa rin siya sa isip ko. Alam ko kasi noon ang daming namatay, and dami nilang itinago [sa publiko]. At that moment—kasi medyo huli ako dumating—andun na pala ako sa gitna, for the first time nasa line of fire ako. Tapos na-practice ko yung survival skills, nakapag-shoot ako and at the same natulungan ko yung mga farmers. Ganun ako eh pag may rally meron ako lagi first aid kit. Kasi frustrated boy scout ako

eh. Kaya minsan nagagalit yung mga photographer sa’kin. ‘Huwag mo munang tulungan.’ Pero nakapagshoot na ako eh, mabilis ako mag-shoot eh.

Actually iba ang pakiramdam [pag nasa gitna ng gulo], naiihi ka, najejabs ka, lahat ng feeling nararamdaman mo, parang uneasy. Pero feeling ko that’s good, kasi ibig sabihin natatakot ka pa eh. Dun mo ngayon matetest kung duwag ka. Pero siyempre nung bata kami, sumugod kami na walang pakialam. Akala mo sasantuhin ka ng mga elements eh.

An image is not worth dying for. Naisip ko, responsibility mo mag-shoot pero kung namatay ka wala ka nang picture para bukas. So responsibility mo mag-survive. Wag ka na maging reckless. Lalo na ngayon may blind spot ako, bago ako magshoot tinitignan ko lahat.

Nagkaron ako ng glaucoma at some point, so parang setback yun and then naging advantage din kasi parang nagsikap ako. Kasi yun lang alam ko, photography, yun lang yung boses ko.

Mga three years ako natigil. Kasi inopera siya [right eye] by laser and then at some point nabulag siya imbes na gumanda yung paningin ko. Tenfold yung struggle ko because of the eye. Yung positive side naman niya parang nagbago yung paningin ko. Nung bata pa kasi ako taken for granted ko yung vision eh, feeling ko Superman, invincible. Pag bulag ka nawawala yung depth of perception mo eh nagiging 2D na lang. Nakabuti naman siya kasi naging very selective na yung pagtingin ko. So ambilis kong makita kung ano lang yung gusto ko.

Nung bata ka, gusto mo talaga madocument yung history. You have to be there. Parang sinusundan mo yung sabi nila: If your picture’s not good enough, you’re not close enough.

Ilang photographers lang ang gusto ko: si Eugene Smith and si Henri Cartier Bresson, yung discipline nila. Yung kay Smith, gusto ko subject matter niya eh. Yung mga nangyayari behind the scenes, documentary, mga nangyayari sa buhay. Ramdam mo yung emotion. Kay Bresson naman, yung dialectics. May art siya, iba yung moment niya eh. Tingin ko pareho lang naman kami ng kinukunan pero ibang panahon lang. Nakaka-identify ako sa kanila kasi nakikita ko yung nakita nila.

Bakit attracted ang mga babae sa photographer? Yung mga babae gusto rin nila yung excitement ng photographer. May five o’ clock shadow ka, pawis na pawis ka, may dala kang scarf na puro dugo. Yung camera kasi, para siyang portal patungo sa isang personality na enigmatic. Yung mga photographer kasi hindi naman madaling intindihin eh, napaka-complicated ang buhay. Minsan gusto ka, minsan iiwan ka lang para sa isang assignment.

Sa pamamagitan ng camera kaya mo ilabas yung personality ng isang babae, may itsura siya or wala. Takot ako sa babaeng magandang maganda eh. Gusto ko yung simple lang tapos habang tumatagal lalong gumaganda. Kesa yung Brook Shields tapos tapos na, wala kang mae-iskubre. Yun yung secret ng photography—exploration siya lagi. **ff**





Esquire / STYLE

NIGHTWATCH

IN LOOSER CUTS AND MUTED COLORS,
THE SUMMER DUSK TAKES ON AN
EERIE STILLNESS. PHOTOGRAPHER
CARLO GABUCO CHANNELS THE
DARKNESS AND ENTERS THE NIGHT.

Photographs by **GERIC CRUZ**
Styling by **CLIFFORD OLANDAY**
with **ANTON MIRANDA**
Art Direction by **EDRIC DELA ROSA**
and **JONTY CRUZ**



Shirt by Pedro del Hierro
(P3,650), Rustan's Makati
and aviators by Ray-Ban at
Eye Society.

Leather jacket (P34,500)
by Pedro del Hierro,
Rustan's Makati, and shirt
(P2,450) by Gap, Glorietta.

Opposite: Shirt (P15,500)
by Burberry, Rustan's
Makati, and T-shirt
(P1,650) and trousers
(P3,950), both by Banana
Republic, Greenbelt.





Harrington jacket (P19,500)
by Hackett, Rustan's Makati,
and shirt (P14,500) by Façon-
nable, Rustan's Makati.

Opposite: Bomber jacket
(P124,000) by Black Label by
Ralph Lauren, Greenbelt, and
chambray shirt (P2,950) by
Gap, Glorietta.







Bomber jacket (P142,000)
and knit tie (P12,700), both
by Ermenegildo Zegna,
Rustan's Makati, and shirt
(P3,650) by Pedro Del Hi-
erro, Rustan's Makati.





Bomber jacket (P46,500)
by Façonnable, Rustan's
Makati, and shirt (P2,450)
by Gap, Glorietta.

GROOMING
CATS DEL ROSARIO OF
AT | EAST JED ROOT
INTERN DOMINIQUE DY
PHOTOGRAPHER'S
ASSISTANT JONATHAN
PALACA

APRIL 1966

BY LUIS KATIGBAK

**What makes a great magazine story?**

Tougher question: What makes a magazine story possibly the best story ever published by a legendary magazine in its 80-plus—so far—year run?

“Frank Sinatra Has a Cold,” a profile by Gay Talese, ran in the April 1966 issue of US Esquire, and became “one of the most celebrated magazine stories ever published, a pioneering example of what came to be called New Journalism—a work of rigorously faithful fact enlivened with the kind of vivid storytelling that had previously been reserved for fiction. The piece conjures a deeply rich portrait of one of the era’s most guarded figures and tells a larger story about entertainment, celebrity, and America itself,”

the Esquire site describes.

Denied direct access to the man himself, who had been “approaching fifty, under the weather, out of sorts, and unwilling to be interviewed,” Talese instead followed him for months, and interviewed everyone around him: friends, family, various and sundry hangers-on—over a hundred people, all told. With a sharp eye and ear for detail, Talese set the scenes, recounted Sinatra’s occasionally tense encounters, and unearthed little revelations wherever he could, often resulting in passages that went beyond just observation and possessed a remarkable but never pointless beauty.

The article was “an instant sensation.” According to NPR, the journalist Michael Kin-

sley said, “It’s hard to imagine a magazine article today having the kind of impact that [this] article and others had in those days in terms of everyone talking about it purely on the basis of the writing and the style.”

And what did Sinatra himself think? In a recent interview for Nieman Storyboard, Talese said: “After he was dead, I was invited to Queens College to be on a panel of a Frank Sinatra event. Quincy Jones was there and Tina Sinatra, Frank’s daughter. And she was very friendly to me. She said, ‘I like that piece you did on my father.’ I said, ‘You did?’ Because I had never heard from anybody. I said, ‘Do you think he liked it?’ She said, ‘You know, he would never tell you, but I think he did.’” **■**



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